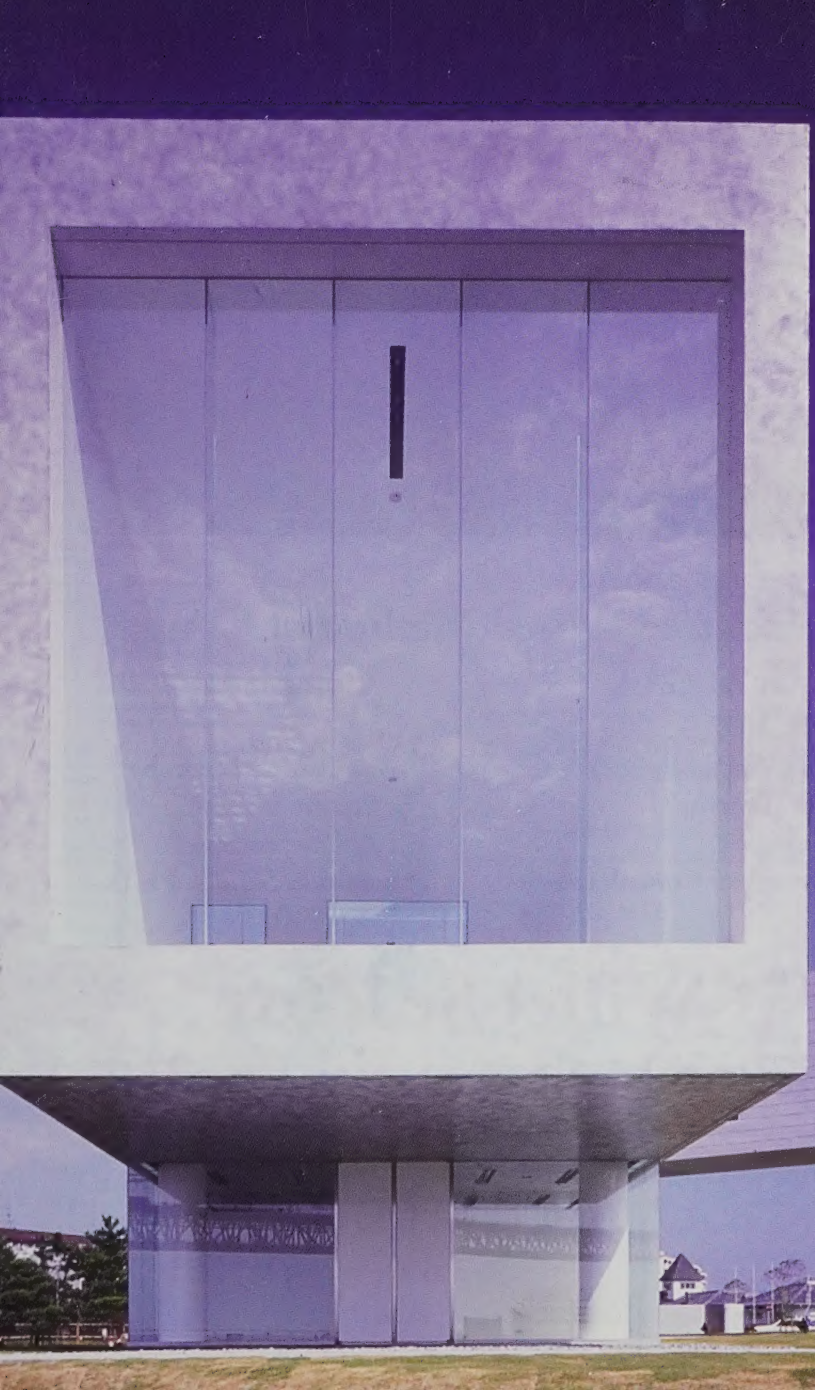
FAITH & FORM

THE INTERFAITH JOURNAL ON RELIGION, ART AND ARCHITECTURE
VOL. XXXIX • NO. 4, 2006 • ISSN 00147001



2006 Awards Issue

PROCESSED
JAN 18 2007
GTU LIBRARY

Peachtree United Methodist Church

Atlanta, GA **Completed 2002**

Architects	Jova, Daniels & Busby
Art Director	E. Crosby Willet
Designer	C. Z. Lawrence
Liturgical Consultant	Donald E. Saliers, Ph.D.

Willet Studios

Where Light Learns to Speak...

800-533-3960
www.willetglass.com

10 E. Moreland Avenue
Philadelphia, PA 19118

FAITH & FORM

BOARD OF DIRECTORS
President
Rev. Joseph Mann
Charlotte, NC

Vice-President
Michael Berkowicz
Mt. Vernon, NY

Treasurer
Carol Frenning
Minneapolis, MN

Secretary
Charles Hultstrand AIA
Greenville, SC

EDITOR-IN-CHIEF
Michael J. Crosbie, Ph.D., RA
Steven Winter Associates, Inc.
50 Washington Street
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
mcrosbie@faithandform.com

EDITOR EMERITUS
Betty H. Meyer
25 Maple Street
Auburndale, MA 02466
617-965-3018
FAX: 617-965-7591
bmeyer@faithandform.com

EDITORIAL ADVISORS
Annie Dixon
Judith Dupré
Thomas Fisher
Robin Jensen
Jaime Lara
Richard S. Vosko

ADVERTISING CONTACT
Michael J. Crosbie, Ph.D., RA
Steven Winter Associates, Inc.
50 Washington Street
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
mcrosbie@faithandform.com

DESIGN, PRODUCTION, WEBSITE
Dave Kuhar
James Cotton
The Media Cellar, Inc.
38138-1 W. Spaulding St.
Willoughby, OH 44094
440-918-1301
mediacellar.com
dkuhar@faithandform.com

COPY EDITOR
Mary Bishop Coan

Faith & Form : The Interfaith Journal on Religion, Art and Architecture is independently published four times per year by Faith and Form. Copyright © 2006 by Faith and Form, 1737 Kenyon St. NW, Washington, DC 20010. Third Class Postage paid at Washington, DC. Opinions expressed by contributors are not necessarily those of Faith and Form.

Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to religious art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or emailed to: mcrosbie@faithandform.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.

To subscribe to Faith & Form, contact info@faithandform.com or visit our website at www.faithandform.com.

IFRAA INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE

A KNOWLEDGE COMMUNITY OF THE AIA
CO-SPONSORS OF THE ANNUAL RELIGIOUS ART AND ARCHITECTURE AWARDS PROGRAM

PAST CHAIRS
Michael Berkowicz
New York, NY
Rev. Joseph Mann
Charlotte, NC
James Graham, AIA
Springfield, IL
Douglas Hoffman, AIA
Cleveland, OH
Richard Bergmann, FAIA
New Canaan, CT
Rev. Albert Fisher
Durham, NC
David K. Cooper, AIA
Chicago, IL
Lawrence D. Cook, FAIA
Falls Church, VA
Bishop Russell W. Pearson
Independence, MO
John R. Potts
Casselberry, FL
Michael F. LeMay, AIA
Oakton, VA
Henry Jung, AIA
Fort Washington, PA
Eugene Potente, Jr.
Kenosha, WI
Harold R. Watkins
Indianapolis, IN
Rev. Sherrill Scales, Jr.
Southington, CT
John C. Pecsok, FAIA
Indianapolis, IN
Rolland H. Sheafor

NEXT ISSUE:
Special Theme Issue: Listening for God: The Aural Worship Experience
The aural worship experience, aided through acoustical design, sacred music, singing, preaching, and vocal prayer shapes our religious experience in houses of worship. This issue will examine the importance of the aural worship experience in its various forms, and the importance of acoustical design.

CONTENTS

FEATURES

The 2006 Religious Art & Architecture Awards
By Michael J. Crosbie 6

Religious Architecture—New Facilities
Studio Architetto Mario Botta 7
Lake|Flato Architects, Inc. 8
Ryuichi Ashizawa Architects & Associates 9
Hartman-Cox Architects 10
lichtblau.wagner architekten 11
Goldman Firth Rossi Architects 12
AAg Loebner Schäfer Weber 13

Religious Architecture—Renovation
Rafferty Rafferty Tollefson Lindeke Architects 14

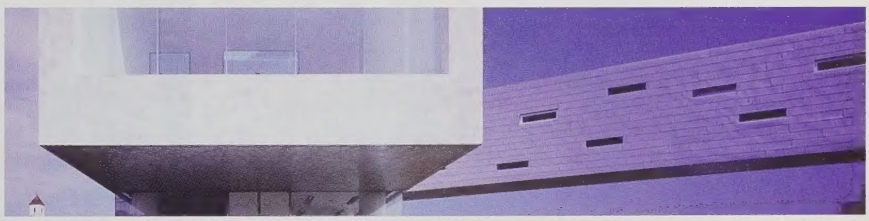
Religious Architecture—Restoration
H³ Hardy Collaboration Architecture 15

Liturgical / Interior Design
Alexander Tylevich 16
Boggs & Partners Architects 17
INAI Studio 18
lichtblau.wagner architekten 19

Religious Arts—Visual Arts
Jeff Barber 20
John Collier 21
Elizabeth Devereaux Architectural Glass 22
Alexander Tylevich 23

Religious Arts—Ceremonial Objects
Boggs & Partners Architects 24

From Brown and Gray to Green and Yellow
By Helle Sharling-Todd 25



ON THE COVER:
SETRE Chapel in Kobe, Japan, by Ryuichi Ashizawa Architects & Associates, one of the 18 award-winning projects profiled in this issue. Photograph by Kaori Ichikawa Architecture Photo Studio

DEPARTMENTS

Editor's Page 4
Notes & Comments 27
Artist/Artisan Directory 30
Architects Directory 33
Just One More Thing 35

INDEX OF ADVERTISERS

Bendheim 5
Botti Studio 36
Church Restoration Group 29
CM Almy 4
Kirkegaard Associates 36
Meltdown Glass Art & Design 29
Meyer-Vogelpohl 35
R. Geissler, Inc. 35
Rambusch Lighting 29
Rohlf's Studio 4
Stonecarpet 27
Verdin Company 27
Willet Hauser 2

Is It All In Your Head?

Editor's Page ✶ Michael J. Crosbie

This past fall, members of the Interfaith Forum on Religion, Art, and Architecture (IFRAA) gathered in La Jolla, California, to consider the role of neuroscience in forming belief and, by extension, our experience of sacred art and architecture. (A similar theme was explored at IFRAA's conference in New York City in 2004.) Also during the West Coast conference, winners of the 2005 and 2006 design awards programs were fêted, and awards certificates bestowed.

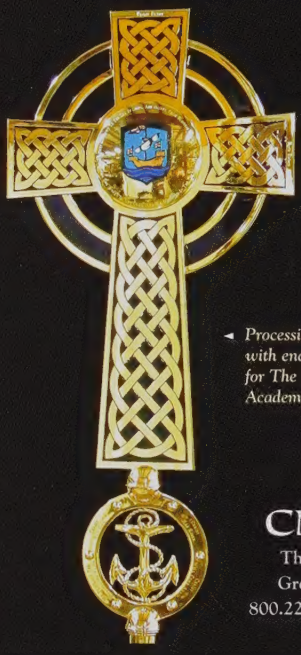
Watching people's brains work (and being assured that, indeed, something is going on up there) is simultaneously fascinating and humbling. In his keynote address, "Where We Believe What We Believe," neuroscientist Andrew Newberg showed us *where* we believe—in flashes of light in the folds of our brains, visible on scans of the organ at work. Later in the conference, the Reverend Patrick Russell (a neuroscientist and a Lutheran minister) showed how perception (and belief) are molded by the way our brains are wired. Our knowledge of how the brain operates continues to grow, but the instrument is so complex we've only begun to understand it. For the layperson Newberg and Russell provided an instructive view of what science knows about the brain; but at this point we barely know why we know what we know.

Why is this knowledge important for architects and artists? Norman Koonce, former head of the American Institute of Architects, laid it out clearly. To best serve the clergy, congregations, and others for whom we create worship environments, we need to build on a foundation of science. Koonce talked about his work with such scientists as Fred Gage and Jonas Salk on the effect the built environment has on religious experience. The "sacred" spaces visited during the conference were Louis Kahn's Salk Institute, Mission San Diego de Alcala (California's oldest church), and Charles Moore's Church of the Nativity in Fairbanks Ranch. Understanding how manipulation of the built environment can make people comfortable or uneasy, can extend our lives, make our existence richer, or create places that invite religious experiences—this knowledge should be the bedrock of design. We can rely on our education, hunches, intuition, and experience, but neuroscience provides proof. It's a tool that can show the architect and the artist the consequences of design—verifiable results that can be repeated. Do we want to light up that part of the brain that indicates a meditative state? Neuroscience can help us do it.

Does this mean that, ultimately, we are the ones creating religious experience? Is it the architect or the artist making God appear? (Pay no attention to that man behind the curtain!) Is it all in your head? Yes and no. The power of religious architecture and art resides in its capacity to transport us—physically, intellectually, emotionally—to where we can commune with God. We don't need great architecture or art to meet God; that happens every day in the most mundane places. But art and architecture can open a floodgate through which religious experience can flow. Creating such places can also be a form of prayer, one of the many ways in which we converse with and praise God. The IFRAA conference demonstrated that you can combine science and the sacred without diminishing one or the other. It further revealed the innate gifts we have for finding God inside us.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com

CM ALMY
THE DESIGNERS' RESOURCE



For high quality workmanship, delivered efficiently and reliably, call on Almy. We welcome custom commissions for church textiles and metalware, made in our Maine shops.

For information, call Larry Ivers, extension 7255.

◄ *Processional Cross in brass with enamel illumination for The United States Naval Academy Chapel, Annapolis, MD.*

CM ALMY
Three American Lane
Greenwich, CT 06836
800.225.2569 www.almy.com

ROHLF'S STAINED & LEADED GLASS
DEDICATED TO STAINED GLASS EXCELLENCE

ARTISTIC CREATIONS TO MEET ANY LITURGICAL STYLE

WOOD FRAME REPLICATION, CONSERVATION AND RESTORATION

ROHLF'S STUDIO INC.
783 SOUTH THIRD AVE. MT. VERNON, NY 10550-1401
TOLL FREE - 800-969-4106 FAX - 914-699-7091
E-MAIL: ROHLF1@AOL.COM WEB SITE: WWW.ROHLFSTUDIO.COM

Lamberts Glass

ELIZABETH DEVEREAUX

Detail of Holy Spirit Catholic Church, Saginaw, MI, design by Elizabeth Devereaux and fabricated by Devereaux Architectural Glass

Made for the possibilities of light.

Be sure the medium you use is as sublime as your message. Lamberts, one of the few remaining producers of handcrafted, mouthblown sheet glasses in the world, is the glass of choice for leading artists and architects. Everything about it speaks quality—from its 19th century production facility in Waldsassen, Germany, to its generations-old tradition of superior craftsmanship. Exposed to light, Lamberts Genuine Antique Glass displays inimitable transparency, brilliance and body. There's simply no substitute for Lamberts in art glass, church or secular applications. Available for immediate delivery, in a vast selection of colors and glass types, exclusively from Bendheim.

BENDHEIM

61 Willett St., Passaic, NJ 07055 Tel: 800.221.7379 Outside USA: 973.471.1733 Fax: 973.471.1640
3675 Alameda Ave., Oakland, CA 94601 Tel: 800.900.3499 Outside USA: 510.535.6600 Fax: 510.535.6615

View our palette of Lamberts colors at www.bendheim.com

The 2006 Religious Art & Architecture Awards

By Michael J. Crosbie

The 2006 Religious Art and Architecture Awards Jury, left to right: Sharif Senbel, architect; Laurie Gross, artist; James Graham, architect; Susan Pendleton Jones, clergy; Rod Stephens, liturgical designer (jury chair).

The 2006 awards jury, which chose the projects presented in this issue, was vocal in its reaction to the 197 submissions in architecture and the arts. New this year was the inclusion of work by architects from around the world. Previously the awards program was open only to architects based in North America.

The international projects made a distinct impression on the jurors. One juror described them as "exceptional;" others noted that making the awards program international should raise the caliber of all submissions. The design of worship environments abroad, particularly in Europe, Asia, and the United Kingdom, was more adventurous and thought-provoking than the work they were used to seeing in North America. One juror pointed out that building abroad is not as regulated as it is in the States. He believes that fewer restrictions abroad allow designers to be more inventive.

This observation led to a larger discussion about how design is viewed in North America. One juror speculated that architects of religious buildings on this side of the Atlantic and the Pacific were generally less experimental (compared to their counterparts on the other side of the globe) and their clients were more architecturally conservative. Jurors noted that American clients for religious buildings seem to place far less emphasis on design than do clergy and congregations abroad. "The value of design is just not perceived here," observed one juror, which results in lower fees for architects or their elimination altogether from the process of creating a religious building. Several jurors remarked that in North America the design process is usually "short-changed," reflecting the strong influence of "consumer and popular culture and values," especially in the U.S. One juror noted that the design of many worship environments in America today is driven by the "commercial shopping" mentality that colors everything in the culture, and that congregations want religious buildings to be "the least challenging possible, to please everyone." No doubt the mission of many faith communities to attract new members by offering them comfortable, non-threatening environments accounts for such bland religious architecture and art.

The work of liturgical artists drew comment from several jury members, who believed that artists should "review their own work and submit those projects that stretch them the most," meaning work that has been challenging to the artist and to the client. Many artists, they asserted, fall into being "repetitive and redundant;" the artist's oeuvre should reflect a maturation of vision. "Artists need to push themselves," said one juror.

The jurors also discussed whether the awards program should admit only art work commissioned for a particular environment; any piece of art created for a religious purpose can now be submitted. Jurors felt that the strength of religious art rests on its dialogue with the place for which it is created and that work should be judged within its spiritual context. "The challenge to the artist is working with a community with many voices, and distilling that into the art," one juror observed, adding that the work should be displayed and judged within the spiritual space that it is created for.

Are the jurors' observations about American religious architecture fair? Should the awards program restrict art submissions to commissioned work? Send your thoughts to mcrosbie@faithandform.com or to our mailing address (found under my name in the staff box on page 3). *Faith & Form* wants to hear what you think.

Michael J. Crosbie is Editor-in-Chief of *Faith & Form* and was an observer of the awards jury process.

2006 Faith & Form Religious Architecture Award

Religious Architecture
New Facilities
Pope John XXIII Church and
Pastoral Center
Seriate, Italy

Award
Honor

Architect
Studio Architetto Mario Botta
Via Ciani 16
Lugano, Switzerland 6904
0041 91 972 86 25
0041 91 970 14 54 fax
Mario Botta,
Guido Botta,
Davide Macullo,
Nicola Pfister

Construction Manager
Architect Guglielmo Clivati

Civil Engineer
P&P Consulting Engineers

Artist
Giuliano Vangi

Photography
Enrico Cano

Seriate is a little town located south of the city of Bergamo in Northern Italy. The site of the new church dedicated to Pope John XXIII is next to the 18th-century church of San Alessandro Martyr in the Paderno area. Residences and single-family houses built in recent years characterize the surroundings and borderlines of the road connecting Seriate to Bergamo. In the planning of the new building, the old church defines the northwest limit of a rectangle facing the new church; on the south-east side a long, single-story building houses the priest quarters and a few other rooms end-ing towards the countryside with an oratory and catechism classrooms on the first floor.

The square-plan church constitutes the cen-ter of the whole project with a side length of 25 meters and a height of 23 meters. The struc-ture is of reinforced concrete; the façades are clad in split natural Verona stone slabs, while the interior walls are covered with panels of gilded wood (similar to the technique of gild-ed frames). The interior space offers itself as a single volume shaped by the lateral wall. Light flows in from four roof skylights. Polished Verona stone is used in the interior as a con-tinuity of the flooring that shapes the plinth of the walls and the liturgy furniture (altar, pulpit, chair). A stone-clad twin apse completes the church space and displays a sculptural work – a crucifixion scene within the cladding – by the Italian artist Giuliano Vangi.

Jury Comments

This is one of the best examples of modern church architecture that members of the jury have ever seen. The interior and exterior are remarkably integrated: the color and form help marry the two. The texture of the stone exterior fits well with the context of old masonry build-ings. The finishes of the interior help express its form. The interrelationship of color and materi-als, use of light, and union of inside and outside all work to make this a powerful sacred building within its ancient village context.

2006 Faith & Form Religious Architecture Award

Religious Architecture
New Facilities
Friends Meetinghouse
San Antonio, Texas

Award
Honor

Architect
Lake|Flato Architects
311 Third Street, Suite 200
San Antonio, TX 78205
210-227-3335
210-224-9515 fax
www.lakeflato.com
Ted Flato, FAIA;
Bob Harris, AIA, LEED AP;
German Spiller, LEED AP;
Isabel Mijangos

Structural Engineer
Steve G. Persyn, PE

Civil Engineer
Pape Dawson

Landscape Architect
Bender Wells Clark

Contractor
Phase I: Denton Homes
Phase II: Breda Construction

Photography
Chris Cooper

Unlike most Christian faiths, the religious Society of Friends does not have an organized hierarchical structure or a formal liturgy. This meetinghouse falls within the un-programmed tradition, which is based on silence. Friends gather in "expectant waiting" for divine leadings; they strive to be quiet in body, mind, and spirit. The goal was to create a design that would embody this principle. The site is located on a busy intersection just north of downtown San Antonio surrounded by apartment buildings and a commercial strip mall. To achieve the goal of silence, the building needed to be detached from the noise of its immediate context. All of the spaces are depressed into the gently sloping site and the meeting space is oriented to the back of the site and surrounded by trees. Parishioners walk up a winding path to a gate in a thick masonry wall, which opens onto a courtyard surrounded by porches.

The design was inspired by the early meetinghouses, which were very functional, simple spaces for meetings for Friends and community groups. A gambrel roof structure encloses the 34-foot-square meeting space. The room, with its exposed wood trusses, is flooded with natural light. The walls and ceiling are finished using wood slats with 1 1/2-inch gaps between, with acoustical panels behind them. The east wall is entirely glass and frames the trees and landscape behind, further contributing to the tranquil atmosphere. Windows on the south and north, nestled beneath deep overhangs, take advantage of the predominant breezes and allow for cross ventilation.

Jury Comments

The function of this project is to establish an island of quiet in a busy neighborhood to stimulate a sense of community – a space preserved for solitude and reflection. The elegant simplicity of the materials echoes the simplicity of Quaker faith. The design reflects the region's vernacular sense of architectural space, and materials such as the stone wall recall local building traditions. The detailing is exceptional, achieving harmony with an economy of means – consideration is given to the placement of every board. The design addresses what is most needed, and nothing more – the essence of Quaker spirituality.

2006 Faith & Form Religious Architecture Award

Religious Architecture - New Facilities
SETRE Chapel
Kobe, Japan

Award
Honor

Architect
Ryuichi Ashizawa Architects & Associates
Nakajima-BLD 3F, 1-1-4 Nakazaki-Nishi, Kita-ku
Osaka, 5300015 Japan
+81 6 6485 2017 / +81 6 6485 2033 fax
www.r-a-architects.com
Ryuichi Ashizawa, Masayuki Igari

Structural Engineer
Structure Design Studio;
Norihumi Fukuda

Contractor
Nakata Construction Corporation; Yoshinari Nakata, Mizune Asano

Lighting Consultant
Koizumi Lighting Technology Corporation;
Keiichi Mitsuzawa, Yojiro Habata

Photography
Kaori Ichikawa Architecture Photo Studio

Located on a dramatic site along Kobe's Seto Inland Sea coast, this small chapel has a fantastic view of both Akashi Bridge and Awajishima. The design goal was to unite the beauty of these spectacular surroundings with the architecture and make them one and the same. This chapel has no religious icons to mark occasions but rather uses the natural phenomena of the site to imbue the space with a sense of the sacred and the wonder of nature.

The chapel rises slightly towards the sky from ground level so that it is more connected with sea and sky rather than just the ground plane. The raised volume is supported and connected with grade through translucent glass walls which contain all service rooms. The exterior concrete façade is a mottled paint finish, which gives the impression of clouds and further joins the structure with its surroundings.

In order to focus the visitor's view on the sea and sky vista, the western elevation is fully glazed. The interior floors, walls, and ceiling are all highly reflective white surfaces that catch the natural light. Moreover, the volume's slope adds to the room's reflectivity. The quality of light within the space is intimately linked with the exterior environment, and changes throughout the day before climaxing with the spectacular sunsets.

Jury Comments
This is an exciting, dynamic, bold project. There is a strong relationship between the outside to the inside. It makes poetic use of the landscape and seascape, bringing a sense of wonder inside the chapel space. The use of the bridge as an element inside the space is wonderful. The shimmer of the polished flooring material joins the interior with the water outside, while the movement of the sun and the clouds dramatically changes the interior throughout the course of the day.

2006 Faith & Form Religious Architecture Award

Religious Architecture
New Facilities
Divinity School Addition,
Duke University
Durham, North Carolina

Award
Honor

Architect
Hartman-Cox Architects
1074 Thomas Jefferson Street, NW
Washington, DC 20007
202-333-6446
202-333-3802 fax
www.hartmancox.com
Warren J. Cox, Lee Becker, Kostas Drakakis

Structural Engineer
Thornton Tomasetti Group

MEP Engineer
Joseph R. Loring & Associates

Landscape Architect
Lappas + Havener

Contractor
Skanska USA Building

Photography
Bryan Becker Photography

The newest Divinity School addition is located in the lower court below the University Chapel and the "New Divinity" wing (built in 1970). The addition faces the Memorial Garden and the side of the University Chapel, completing the cloister formed by the chapel and the open loggia that links the chapel to the original Divinity School building. The new multi-story addition contains approximately 45,500 gross square feet.

Beyond the Memorial Wall the site falls off steeply from an elevation of 398 feet to 372 feet. The design takes advantage of this slope in topography by locating a new chapel and three terraced floors between "New Divinity" and the Memorial Wall. They are connected by a linear stair and corridor which steps down the hill, tying the spaces together and linking the top and bottom visually and functionally.

The new chapel is located on the mid-level between the entrance from the Memorial Garden and the entrance from the parking to the north. The refectory, also located at the mid-level opposite the chapel, serves as a social area for the chapel. The preferred seating plan for the new chapel is a central "gathering" as opposed to a more linear "spectator" type plan. While the classroom wing is more modern and in brick, the new arcade, stair, and chapel are Collegiate Gothic and constructed of stone matching the University Chapel in style, material, and detail. This creates a unified ensemble at the top and side of the hill.

Jury Comments

This project reveals a genuine commitment to add something of value to the existing architectural language, almost to the point where it is difficult to tell the old from the new. It is an intelligent, updated interpretation of Duke's architectural tradition. Such an achievement is not easy, and here it is done carefully, yet with a certain lightness. The interior of the new chapel is designed for flexibility, which helps with multifaith use and also in teaching modes of worship.

2006 Faith & Form Religious Architecture Award

Religious Architecture
New Facilities
Parish Center Podersdorf
Podersdorf, Austria

Award
Honor

Architect
lichtblau.wagner architekten
Diehlgasse 50/1718
1050 Wien, Austria
+43 1 54 518 54 0
+43 1 54 518 54 4 fax
www.lichtblauwagner.com
Susanna Wagner,
Andreas Lichtblau,
Waltraud Dertntl,
Markus Kierner,
Denise Riesenberg

Cladding Designers
Stephanie Krieger and
Maximilian Sztatecsny, KS Visuell

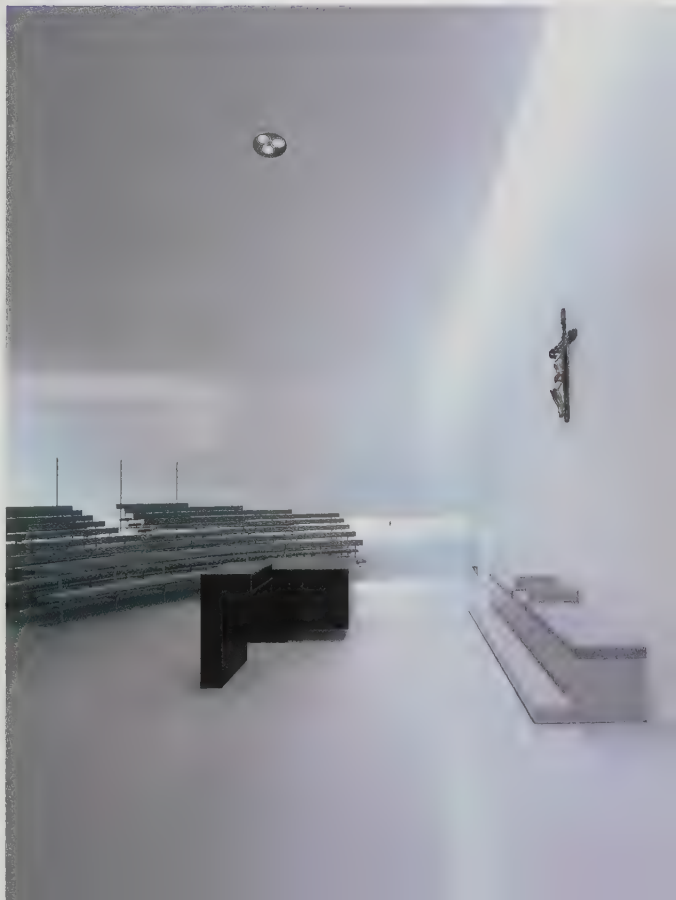
Photography
Bruno Klomfar
Margherita Spiluttini

The old church on Seestrasse remains the symbol of the city center. The addition of a space for Sunday mass, a hall, forecourts and outdoor spaces, parish hall and parish community center creates a complex sequence of (internal and external) spaces.

Access routes of equal importance lead from Seestrasse and from the parking lot at the rear. The sequence of the approaches serves to prepare for the liturgical celebrations, to create socialising areas for the congregation before and after mass, as well as to access events held in the parish hall or the parish community center. The main orientation of the space used for mass is turned at right angles to the entrance route.

The visitor coming along a path of stone slabs placed in a continuous area of grass (both approaches are given the same significance) arrives at open, atrium-like forecourts. These forecourts, the entrance hall, and entrance are placed between the room used for mass and the parish hall. These atria are followed and completed along the direction of the central approach by a glazed hall, also situated between the mass space and the parish hall. This, the central element of three threshold areas, is terminated above by an almost weightless ceiling that diffuses light.

The facade is an artwork that puts in words what the topics "family sacred family" mean to the members of the parish community. These aspects are presented for public discussion. The content of this text produces the building's external form.



Jury Comments

This new building defers to the centuries-old church in inventive ways. The transparency of the parish center allows the historic church to assert itself, while providing gracious accommodation on the site for fellowship. The text on the glass not only helps to define the parish center's form, but also proclaims the history and beliefs of the congregation to the community at large in an inventive example of outreach. The chapel inside the center is plain yet ethereal.

2006 Faith & Form Religious Architecture Award

On a five-acre site in north San Diego County, a village of buildings and courtyards rests at the base of a slope much as a hill town with its central plazas and sanctuary. In this warm climate, inspiration also came from California's historic haciendas with their courtyards and vine-covered arbors, while adding Jerusalem stone and biblical landscape. Trellises and gardens weave through classrooms, sanctuary, and administrative buildings. Biblical olive and acacia trees connect with California oaks on the hill above, and sycamores and grasses in the lagoon below. Seven gates into the village reflect the seven gates to the old city of Jerusalem.

The 32,000-square-foot complex responds to site and climate with classrooms having south exposure and valley views. The entry lobby is the outdoor courtyard, with school offices, administration, library, gift shop, adult and youth lounges all clustered around. As the town square, it is used for dancing and festivals.

Passageways radiating from the central court connect school and playground on one side and sanctuary and social hall and future chapel on the other. In the richness of spaces, there is simplicity in circulation and directness, which is very visitor friendly.

Curved shapes carry into the sanctuary embracing the space and with natural light, help the design to be emotionally driven as well as functional. Concentric seating provides a sense of family and intimacy for both large and small groups.

Jury Comments

The strength of the plan embraces the environment, creating a sense of a village. The plan's strong masonry spine gives it order, resulting in a wonderful place for community and a place where children can play safely. The plan has a strong resolution, expressed by its pervasive masonry wall (which also suggests the building traditions of this part of the North America). The jury had reservations about the execution of the interior which does not appear to be as well resolved as the exterior plan.

Religious Architecture
New Facilities
Temple Solel
Cardiff-by-the-Sea, California

Award
Merit

Architect
Goldman Firth Rossi Architects
24955 Pacific Coast Highway, Suite A202
Malibu, CA 90265
310-456-1831
310-456-7690 fax
www.gfarchitects.com

Ron Goldman, FAIA (partner-in-charge);
Robert Firth, AIA (project designer);
Lino Rossi, AIA (project architect)

Project Management
Ferrell Management

Structural Engineer
Ismail & Associates, Inc.

Mechanical & Electrical Engineer
Davidovich & Associates

Civil Engineer
Burkett & Wong

Acoustical Engineer
Menlo Scientific Acoustics, Inc.

Landscape Architect
Larson & Associates

Lighting Consultant
Light Vision

Interior Designer
CNI; Jitka Blahakova, Marco Pizzo

Kitchen Designer
Laschober & Sovich

Religious Artist
Laurie Gross Studio

Photography
Wayne Thom Studio

2006 Faith & Form Religious Architecture Award

Religious Architecture
New Facilities
The Raphael Kirche
Pforzheim, Germany

Award
Merit

Architect
AAg Loebner Schäfer Weber
Weiblinger Weg 21
69123 Heidelberg, Germany
06221-1324-0
06221-1324-24 fax
www.architekten-ag.de
Stefan Loebner, Armin Schäfer,
Stephan Guhse

Structural Engineer
Herzog & Partner

Civil Engineer
Herzog & Partner

Electrical Engineer
SBI

Sanitary Facilities Engineer
Unitec

Photography
Bernhard Friese Architekturfotographie

On a very close and narrow infill site in the center of Pforzheim, the aim of the design of this new church (with community facilities) was to create a place to reach the "space between" (in the words of priest Norbert Schaaf): quiet and awakening, authentic, and an inspiration for the spiritual possibilities of man.

The building occupies the entire site, except for a small courtyard in back, which delivers light to the interior spaces. The ground floor contains the entrance and a split-level hall with community space and coffee bar. The worship space on the next level up has two slender gaps between the raw concrete walls to admit light into the church's heart. Raw and natural materials create a quiet, intimate character--a balanced "light sculpture" enabling visitors to find in this slightly asymmetrical space their own middle and balance. This space projects two meters over the street. Covered with Corten panels, its surface is warm and brown. Below it, the glazed entrance guides one to the hall with stairs like an auditory to the street – a stairway as narthex leading to the worship space.

The top level includes a bright meeting room with a sunny roof terrace. A smaller room – used for confession – is small and intimate, with a modest view against a bright wall that delivers southern light to into the worship space. A cloakroom, restrooms, and storage are found in the basement, along with a crypt with its own wall-washing light admitted through a small crevice.

Jury Comments

A fine example of a worship space that relates to its storefront context, yet it produces a subdued sense of light and space. This is an urban solution to sacred space, with parking right at the front door. The space for gathering in worship is very contemplative in terms of its use of materials and the play of light, which is a critical component of the design.

2006 Faith & Form Religious Architecture Award

Religious Architecture
Renovation
San Fernando Cathedral Renovation and
Cathedral Centre
San Antonio, Texas

Award
Honor

Architect
Rafferty Rafferty Tollefson Lindeke Architects
278 East 7th Street
St. Paul, MN 55101
651-224-4831 / 651-228-0264 fax
www.rrtlarchitects.com

Craig Rafferty, FAIA; Chip Lindeke, AIA;
Ed Durand, AIA; Leon Wang;
Lee Tollefson, FAIA; Martin Thompson, AIA;
Justin Tollefson, AIA; George Rafferty, FAIA;
Rob Rafferty

Associate Architect
Fisher Heck Architects
Lewis Fisher, AIA; Jim Heck, AIA;
Annie Sauser, AIA; Jim Kissler, AIA

Structural Engineer
WSG, Inc.

MEP Engineer
Lizcano Consulting Engineers

Landscape Architect
Rialto Studio, Inc.

Lighting Consultant
Schuler & Shook, Inc.

Liturgical Consultant
Fr. Richard Vosko, Ph.D., Hon AIA

Civil Engineer
Pape Dawson Engineers, Inc.

Acoustical Consultant
Robert Mahoney & Associates

Photography
Chris Cooper

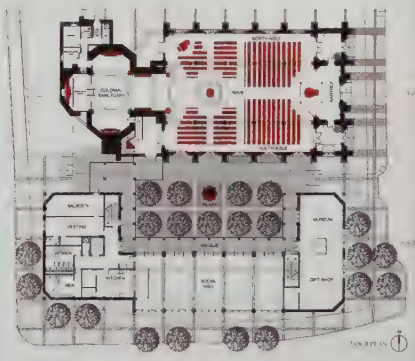
Constructed in 1731 (with later additions) San Fernando Cathedral suffered from moisture problems within the stone structure. Poorly functioning facilities had brought the parish to the point of chaos. The cathedral structure underwent a complete restoration to create flexible worship and a museum space. Improved sight lines, dual lighting arrangements for worship and museum settings, new audio systems, and complete replacement of all mechanical, electrical, and plumbing systems were carefully integrated into the cathedral. The entire exterior and interior of the structure was preserved through restoration and replacement.

The altar and predella were brought forward with surrounding seating to express the strong sense of community within the parish. Religious artwork was rearranged to create a more harmonious artistic composition. Original ceilings were recreated and stained-glass windows were restored. Three new, gilded-wood retablos were crafted by Mexican artisans to define areas of special devotion for Mary and for the tabernacle.

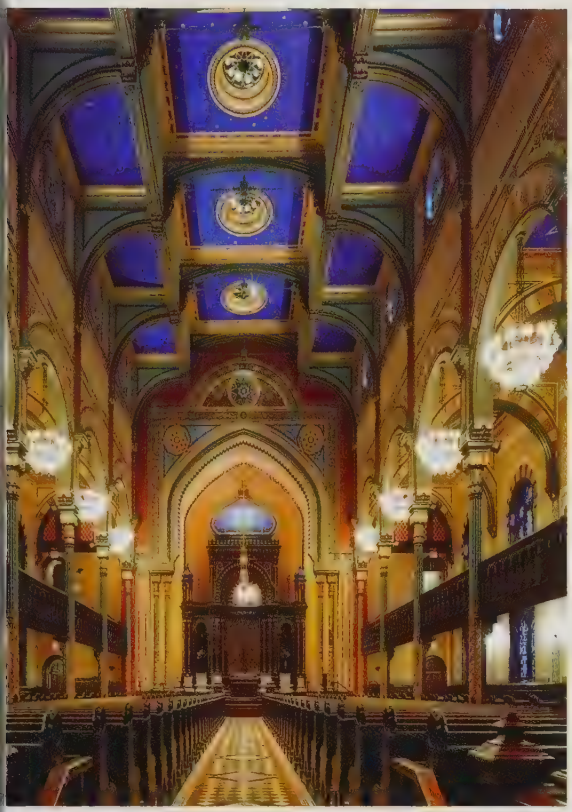
The new Cathedral Centre was built to complete the project requirements. Its outdoor gathering plaza has the cathedral as its focal point. This space serves as a visitor center, a place for special events, a place for liturgical gathering, and a place for community. The building contains sacristy, dining hall, gift store, tour center, limited office and meeting areas, television broadcast facilities, public restrooms, and a private upper level veranda for guests. The Cathedral Centre removes the stress of these functions from the cathedral to help ensure its long range preservation.

Jury Comments

In renovating any religious building there must be a commitment to restoring the most valuable and timeless elements while adapting it to serve a contemporary worship community. San Fernando Cathedral shows how it should be done. The altar table is now central to the space and the worship experience, giving it more prominence. The liturgical appointments are very successfully designed to honor the cathedral and its history. The new addition defines a new space for community gatherings.



2006 Faith & Form Religious Architecture Award



Religious Architecture Restoration
Central Synagogue
New York, New York

Award
Honor

Architect
H³ Hardy Collaboration Architecture
902 Broadway
New York, NY 10010
212-677-6030
www.h3hc.com
Hugh Hardy, FAIA (principal-in-charge);
Nina Freedman (project architect)

Contractor
F.J. Sciame Construction Company

Conservation Consultant
DPK&A

Structural Engineer
LZA Technology

MEP Engineer
Lev Zetlin Associates

Photography
Peter Aaron / Esto Photographics

Central Synagogue, constructed in 1872, is the oldest building in continuous use as a synagogue in New York City. Remarkable for its Moorish design and ornate interior, it is both a New York City Landmark and a National Historic Landmark. Restoration of the 25,000-square-foot building began after a fire had substantially destroyed it in 1998. The result both preserves the synagogue's historic character and allows it to serve contemporary needs.

After analyzing bits of debris (including paint chips, plaster pieces, and slivers of glass) the intricate, geometric, multi-colored stencil patterns of the interior were recreated in the sanctuary. The 12 double-story stained-glass windows, clerestory windows, ornate rose window, and stained-glass laylights were fully restored. On the exterior, ornamental details that had been missing for decades were recreated, the gable roof's black-and-red slate geometric pattern was restored, and the crenellations along the twin minaret towers were accented with gold leaf. Great care was taken to insure that new elements respected the synagogue's historic character. For example, a section of moveable pews was fabricated in a style evocative of the original's detailed millwork. The main entrance stair was lowered to create an entryway that more effectively accepts the flow of congregants. Below ground, a space previously used as a basement classroom was transformed into a multi-purpose space to accommodate public functions.

Jury Comments

This project represents a major commitment to this significant historical site. The restoration after a devastating fire is elaborate yet sensitive, rich in color and detail, returning this important religious landmark to its former glory. The updated lighting transforms the space and helps to reveal the detailing. Careful attention to the building's historic fabric and its function as a worship space is abundantly evident. This project sets a high standard for restoring religious art and architecture.

2006 Faith & Form Religious Architecture Award

The St. Thomas More Chapel is an important part of the University of St. Thomas Minneapolis campus. While the chapel shares in the Gothic vernacular character of the university buildings, it also has its own contemporary expression.

The bronze crucifix portrays Christ with his hands slightly extended to the assembly, his eyes open. His death is his resurrection. A laurel victory wreath, in the form of a mandorla, surrounds the body and reoccurs at the entrance and inside the main portals.

The crucifix hovers above the granite altar, which is placed axially with the lectern, chair, and tabernacle at the corners. A text from the Prologue of John is incised in the floor. This Greek text represents the language St. Thomas promoted for its ability to speak of universal truths. The altar text is complemented by John 14:9 on the holy water font at the chapel's entrance.

The chapel's 283 art-glass panels are suspended in the 28-foot-high space. Silver stain on slump-molded glass creates warm golden tones. This is one of the largest installations of this kind in the world. The color pattern radiates from the center behind the crucifix and fades as it moves outward and upward. The design concept for the windows originated from photographic plates exposed in an experiment in 1936 with the splitting of the atom. This experiment represents as much the edge of a new world as Thomas' description of utopia.

The chapel's walls are Mankato stone in several finishes: sawn, honed, and rusticated. The floors and furnishings are Canadian Kenoran sage granite.

Liturgical / Interior Design
St. Thomas More Chapel
University of St. Thomas School of Law
Minneapolis, Minnesota

Award
Honor

Artist
Alexander Tylevich, Tylevich Studio, Inc.
1937 Highland Parkway
St. Paul, MN 55116
651-690-4117 / 651-699-0297 fax

Architect
OPUS A&E

Liturgical Designer
Fr. James Notebaart

Structural Engineer
Hadi Sajadi, Clark Engineering
OPUS A&E

Bronze Fabricator
Casting Creations, Inc.

Glass Fabricator
Derix Glasstudios

Photography
Steven Bergerson

Jury Comments
This is a strong liturgical space that supports worship through the masterful use of material and color. The curved shape of the space encourages communal worship, while the art glass helps to unify the space. The colored light seems to emanate from the central crucifix, which in turn creates a zone of holiness. This is a wonderful fusion of art and architecture.

2006 Faith & Form Religious Architecture Award

The Jewish Chapel is part of a larger facility intended to promote and enhance the moral development of midshipmen at the academy. The chapel entry sequence and worship space itself have a number of architectural features that do not rely on religious icons or images. The goal was to allow anyone to feel welcome and inspired without being overwhelmed by the tradition of a specific religion.

A double helix motif used throughout was created to embody the idea of the many becoming one. The helix is crafted in stone mosaic in the dome interior, a floor medallion in the atrium, and finally in a niche surrounding the ark in the sanctuary. A massive hand-carved stone wall inspired by the walls of Jerusalem is the focal point of the space. The Jerusalem stone floor pattern and simple wood pews radiate out from the ark to promote inclusiveness. The floor appears to ascend toward the ark, as the main aisle is tapered and inset with mosaics using forced perspective to create the illusion of an incline. Above, light-filtering scrims, made of woven stainless steel wire, are suspended with nautical rigging. The scrims frame the view up to an aluminium-leaf ceiling which, by its lightness and reflectivity, appears to recede. The contrast of the weight and old world character of the stone floor and wall are intended to contrast with the lightness and modern character of the scrims and ceiling, as if the space is deconstructing itself.

Jury Comments

The strength of the design of this Jewish chapel at the U.S. Naval Academy is derived from the plethora of elements working in concert and expressed in every detail. The light and the form create an envelope of worship. The texture of the walls and the forms are very harmonious. The successful use of a very limited color palette, with various shades of white, is masterful. There is an excellent balance of wood and steel, lightness and strength, while the floor pattern supports the larger space. Light diffused through sail-like elements casts a gentle glow throughout.

Liturgical / Interior Design
Jewish Chapel at the
Commodore Uriah P. Levy Center
U.S. Naval Academy
Annapolis, Maryland

Award
Honor

Architect
Boggs & Partners Architects
410 Severn Avenue, Suite 406
Annapolis, Maryland 21403
410-268-3797
301-858-8421 fax
www.boggspartners.com
Joseph A. Boggs, FAIA;
Bonnie K. Johnson;
Anthony DiCamillo;
Maria Lorena Lehman;
Robert Holzbach; Michelle Senneca

Structural Engineer
Cagley & Associates

MEP Engineer
GHT, Ltd.

Civil Engineer
Greenhorne & O'Mara

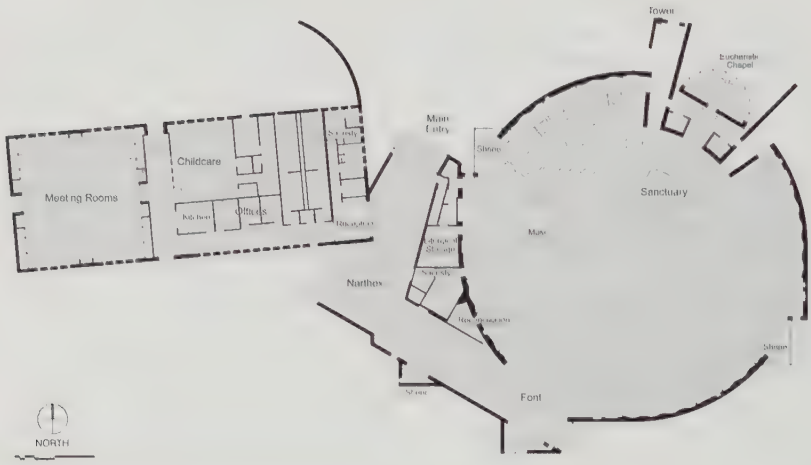
Liturgical Consultants
Levin Brown, Rabbi Aaron Landes

General Contractors
Whiting-Turner Contracting Co.
Shaw-Beneco

Donor/Fundraising Organization
Friends of the Jewish Chapel

Photography
Alan Karchmer

2006 Faith & Form Religious Architecture Award



Liturgical / Interior Design
Holy Spirit Catholic Community Church
Naperville, Illinois

Award
Merit

Designer
INAI Studio
1265 East Siena Heights Drive
Adrian, MI 49221
517-266-4090
517-266-4095 fax
inai@tc3net.com
Barbara Chenicek, OP and
Rita Schiltz, OP

Architect
Serena Sturm Architects, Ltd.
www.serenasturm.com

Lighting Designer
Gary Steffy Lighting Design;
Gary R. Steffy, Gary J. Woodall

Metalworker
John Wittersheim

Stained Glass Artist
Ellen Mandelbaum

Contractor
Henry Bros. Co.

Structural Consultant
Larson Engineering of Illinois

Acoustical Consultant
Yerges Acoustics

Landscape Architect
Applied Ecological Services, Inc.

Photography
HNK Architectural Photography, Inc.

Set within native prairie-grass landscaping, the angled forms of Holy Spirit Catholic Church offer presence to the larger community. The primary design challenge was to imbue the 1,400-seat worship space with intimacy for a parish bonded from humble beginnings.

The familiar form of a gabled roof welcomes visitors to this "House for the Church," yet under its shelter a circular plan unites worshipers. From this intersection, subtle complexity of form and detailing heightens the surprise of the building's experience. Through a sequence of turns, the path from the parking lot leads past landscape views and a day-lit immersion font into the new sacred space whose structural columns gather community within a circle of candles. Into the central spatial void, the sanctuary platform enters: locus of celebration. Materials are natural-timber ceiling, cedar rain-screen, black iron, stainless steel, and a cross of reclaimed timber beams. Primitive Stations of the Cross in the ambulatory floor depict a rough road, advancing with the pilgrim to Easter waters. Deeper in the space, a tabernacle set in non-reflective glass seems to float before the curving glass walls of this chapel.

Committed to resource efficiency, lighting is accomplished through indirect, linear fluorescent fixtures and energy-efficient focal lighting, which complement the central roof monitor that bathes the interior in natural light. Landscaping minimizes storm-water run-off and the need for irrigation.

Jury Comments

This project's strengths are in its central plan and in its detailing. There is an interesting integration of steel with wood, which complement each other. The liturgical orientation of the space is very strong and clearly expressed. The jury felt that the reservation chapel was not as well resolved. The entry procession route is very appropriate, and flows naturally through the church.

2006 Faith & Form Religious Architecture Award

The program for the Eisenstadt Cathedral renovation included a redesigned worship space, a new building for the sacristy, and reorganization of the surrounding piazza and gardens.

The incorporation of a path that leads to the building assists the old cathedral in once again becoming the formative sacral building of the city. A warm atmosphere was created on the inside that allows the spatial quality of the old building to again be sensed. The surfaces and materials used harmonize with the cathedral's façade. The sandstone-colored concrete used on the forecourt connects visually with the church floor of stone slabs inside.

The special nature of the liturgical zone is underscored by a large carpet that was designed by Gilbert Bretterbauer. The textile floor surface continues the warm spectrum of colors of the windows and visually connects the main nave with the altar zone that was outfitted with altar furniture designed by Brigitte Kowanz.

Jury Comments

This project's use of color and carpeting to visually define and create a worship space is inventive. This is an example of how one very strong element can amalgamate an interior, both old and new elements. The carpet design enables the liturgical action in this sacred space as one travels through it. It supports the Eucharist as a kinetic experience. The use of wood in the sacristy is simple and elegant.

Liturgical / Interior Design

Cathedral in Eisenstadt
Eisenstadt, Austria

Award

Merit

Architect

lichtblau.wagner architekten
Diehlgasse 50/1718
1050 Wien, Austria
+43 1 54 518 54 0
+43 1 54 518 54 4 fax
www.lichtblauwagner.com
Susanna Wagner,
Andreas Lichtblau,
Denise Riesenberg,
Christiane Mück,
Pascale Neuens

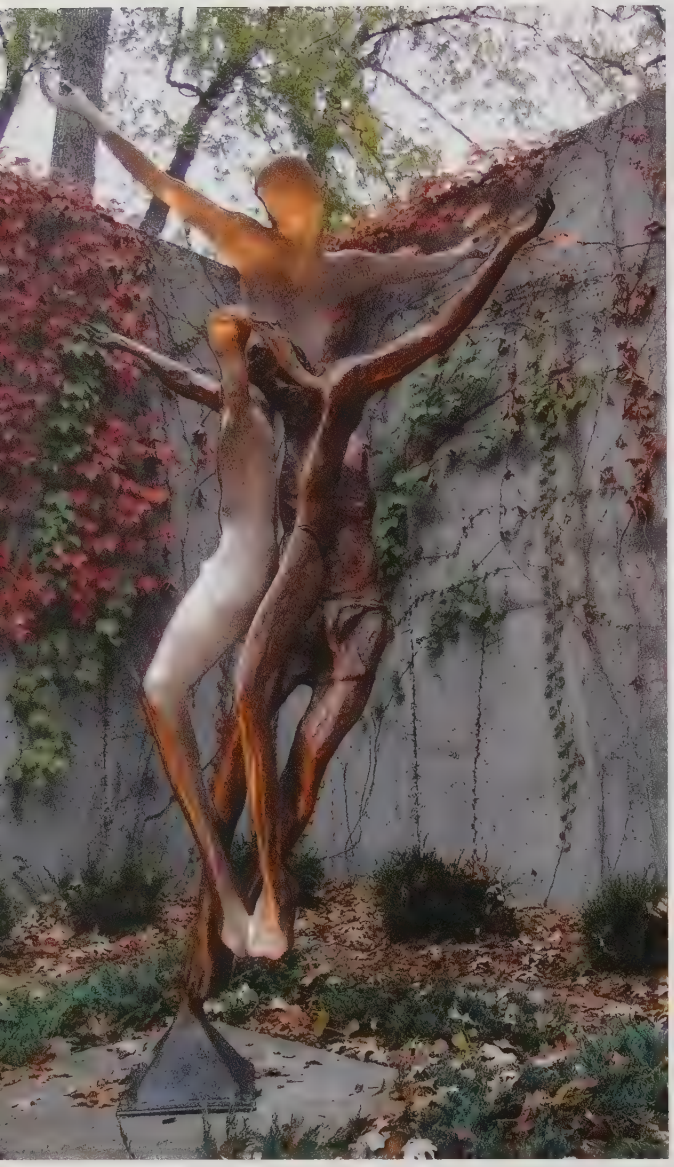
Artists

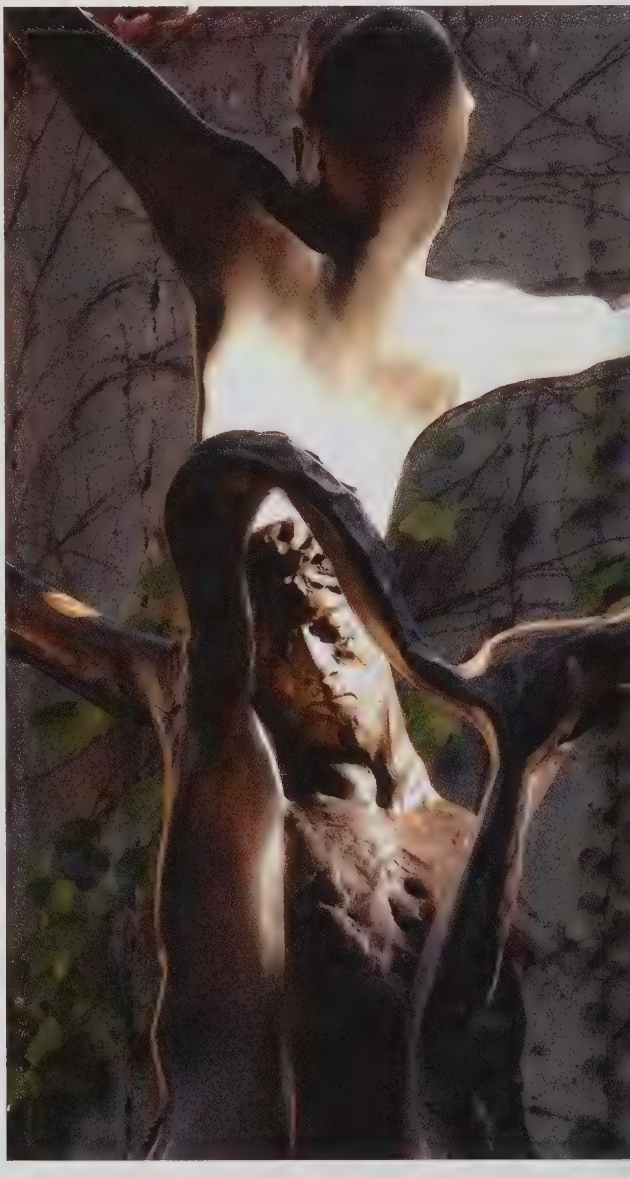
Gilbert Bretterbauer (carpet);
Brigitte Kowanz (liturgical furniture)

Photography

Bruno Klomfar

2006 Faith & Form Religious Art Award





Religious Arts - Visual Arts
"Living Hope of the Resurrection"
Luther Theological Seminary
St. Paul, Minnesota

Award
Honor

Artist
Jeff Barber
39500 County 8 Boulevard
Goodhue, MN 55027
507-824-2647
www.jeffbarber.net

Photography
Jeff Barber

"Living Hope of the Resurrection" is a nine-foot-tall cast bronze sculpture located in the "Garden of the Resurrection" on the campus of the Luther Theological Seminary. The sculpture expresses both Christ crucified and Christ risen. The crucifixion is recognizable in the form of the corpus, yet the body is broken – figuratively cross-sectioned. The form opens to reveal an outline symbolic of the open tomb of Easter. One is drawn through the openness of the resurrection back to the passion of Good Friday. The arms and hands separate, adding the ascending/descending presence of the spirit.

Jury Comments

This interesting sculpture unites the crucifix ion with the resurrection, depicting a sense o movement from one reality to another. It is ver embracing, and the sculpture's play of texture and its beautifully crafted materials makes it expression very strong. This static object burst forth with energy, filling its courtyard settin with hope and renewal.

2006 Faith & Form Religious Art Award

St. Mary Magdalene was the first witness to Christ's resurrection. In John Collier's sculpture she is seen hurrying to the tomb with spices. But the spice jars are unopened; there is no need for them. Christ has risen from the dead, and she sees that the stone has been rolled away.

Installed at St. Joseph's Chapel, one of four Collier sculptures comprising the Catholic Memorial at Ground Zero, and located adjacent to the World Trade Center site in New York, the memorial and this figure of St. Mary Magdalene in particular were designed not just to mourn the dead of 9/11 but to honor those who took part in the recovery effort and to project faith in the Lord from that recovery into the future. Mary Magdalene inspires that faith as first witness, and she embodies the theme of the memorial: resurrection.

In the Catholic Memorial, St. Mary Magdalene honors those who served: the airline employees and passengers who perished and the thousands of volunteers who offered their time and talents in the recovery effort following the fall of the twin towers. The sculpture is in bronze, approximately five feet in height.

Jury Comments

This statue, part of the Catholic Memorial at Ground Zero in New York, expresses movement quite convincingly. There is the appropriate expression of surprise on Mary Magdalene's face, as she first sees the risen Christ. This work helps to support a growing understanding of who she was and her role as a faithful disciple. The texture of the work itself is simple and expressive. It is a very powerful piece, and it provides a sense of peace and hope amid memories of violence and hopelessness.

Religious Arts

Visual Arts

"St. Mary Magdalene"
St. Joseph's Chapel
New York, New York

Award

Honor

Artist

John Collier
Hillstream, LLC
52 Gilbert Street
South Salem, NY 10590
914-533-5550
www.hillstream.com

Liturgical Design Consultant

Larry Hoy, Renovata Studios

Photography

John Collier

2006 Faith & Form Religious Art Award

Religious Arts
Visual Arts
Blessed Trinity Catholic Church Window
Frankenmuth, Michigan

Award
Honor

Artist
Elizabeth Devereaux Architectural Glass
2468 Ivy Street
Chico, CA 95928
530-342-2074
530-342-2048 fax
www.devglas.com

Architect
Wigen Tincknell Meyer & Associates, Inc.;
Dave Tagget, AIA

Liturgical Consultant
Barbara Day

Photography
Elizabeth Devereaux

The sanctuary window design for Blessed Trinity Catholic Church depicts a form that is rooted to the earth, as it extends and reaches toward the spirit and those who come to worship in this faith community. The lower left side of the window has a glow of light that halos the adjacent cross. This gives a visual testimony to the holiness of Jesus' selfless act on the cross.

Mouth-blown glass from Fremont Antique Glass was made specifically to match the artist's design. By using "flashed" glass with its layers of color, the artist was able to achieve the varied shading and the perception of depth. Much of the glass, chosen to diffuse the light, was painted and kiln fired to create the delicate watercolor effect. In addition, the details of kiln-fired leaf imprints make reference to the rooted form, as the prismatic light of handmade bevels support the design's movement. With the artist's tools of glass, reflection, and color the sacred message for this Catholic parish is conveyed – of roots deeply planted in the earth while reaching for the light of the spirit.

Jury Comments

This piece is successful in forging a relationship between the cross and the corpus in a creative way, fulfilling the Catholic requirement that both be displayed together. The use of color and light, and the suggestion of movement are very successful. The abstract tie between corpus and cross is subtle yet very moving and expressive.

2006 Faith & Form Religious Art Award

The St. Thomas More Chapel at the University of St. Thomas School of Law is unique in its choice of saints. Thomas More was a complex man, both for his times and for today. He was Chancellor of England under King Henry VIII, a lawyer, and a judge, engaged in commercial law. He was a family man and an orthodox Roman Catholic, a man who valued virtue above station, and inclusion above prejudice. Thomas More embraces a wider world than law and doctrine, to synthesize God's relationship to us.

The 15-foot-tall set of bronze doors and surround, the major portal into the chapel, portray St. Thomas More immediately before his death on July 6, 1535. He recites Psalm 50, asking God for mercy and the creation of a new heart. He turns toward his executioner and they face each other. As the doors open, the two separate. More's final words were: "I die the King's good servant, but God's first."

Jury Comments

The design of these bronze doors into a chapel is recognition of the significance of the portal and the threshold as critical elements in the worship experience. The celebration of the threshold and the portal marks the transition between the profane and the sacred. The effigy of St. Thomas More is present in the piece, but it does not dominate. The iconography is very well crafted, and sensitively expressed on both door leafs.

Religious Arts - Visual Arts
Bronze Doors
St. Thomas More Chapel
University of St. Thomas School of Law
Minneapolis, Minnesota

Award
Honor

Artist
Alexander Tylevich
Tylevich Studio, Inc.
1937 Highland Parkway
St. Paul, MN 55116
651-690-4117 / 651-699-0297 fax

Architect
OPUS A&E

Liturgical Designer
Fr. James Notebaart

Structural Engineer
Hadi Sajadi

Fabricator
Casting Creations, Inc.

Photography
Steven Bergerson

2006 Faith & Form Religious Art Award

Religious Arts
Ceremonial Objects
Chuppah
Jewish Chapel at the
Commodore Uriah P. Levy Center
U.S. Naval Academy
Annapolis, Maryland

Award
Honor

Architect
Boggs & Partners Architects
410 Severn Avenue, Suite 406
Annapolis, Maryland 21403
410-268-3797 / 301-858-8421 fax
www.boggspartners.com
Bonnie K. Johnson; Joseph A. Boggs, FAIA

Fabricator
Virginia Metals

Contractor
Shaw-Beneco

Photography
Alan Karchmer

The chuppah is designed as a special element for wedding ceremonies at the Jewish Chapel at the Commodore Uriah P. Levy Center. Although the chuppah is a specifically Jewish requirement, it was designed without relying on specific religious icons or imagery, as was the rest of the chapel. The goal was to allow any entrant to the chapel to feel welcomed and inspired without being overwhelmed by the tradition of any specific religion.

The chuppah is handcrafted of white powder-coated aluminium. It fits into embeds in the stone floor on the bimah. The chuppah, in the ceremony of Nissuin, symbolizes the couple setting up house together. The chuppah provides four cross points, so that a tallit (a Jewish prayer shawl) could be stretched over the couple and rabbi, as is done in most traditions. The addition of the tallit is optional, as the double helix form provides a cover, or roof.

The chuppah form is based on a double helix, which is a pattern used throughout the chapel facility as a symbol of inclusiveness. The pattern is used in the exterior pavilion as a mosaic dome, in the atrium outside of the chapel as a mosaic floor and in the niche behind the ark in a mosaic wall. Architecturally this pattern is designed to represent the focus of energy from all sources, circling and entwining together, thereby strengthening the whole.

Jury Comments

This ceremonial object in the Jewish Chapel at the U.S. Naval Academy is well integrated with the space and its architecture. Although temporary, it is just as suitable to the chapel's interior as its permanent elements. The lightness of the chuppah is appropriate and well done, preserving the strong presence of the ark behind it. Many military academy chapels are popular venues for weddings, and the jury applauds the thoroughness of the design of this beautiful chuppah.

From Brown and Gray to Green and Yellow

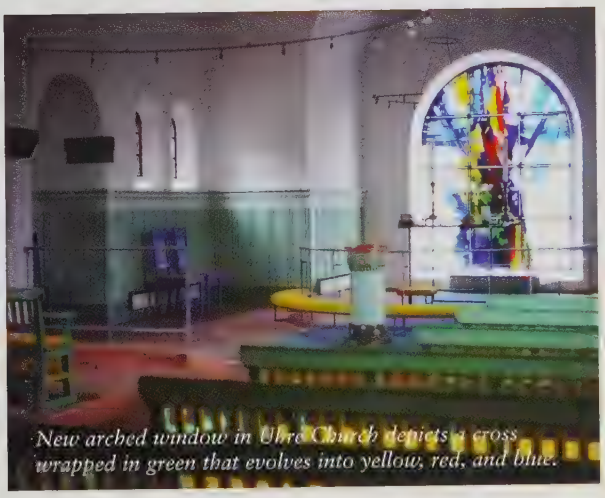
By Helle Scharling-Todd

Editor's Note: Artist Helle Scharling-Todd of Ventura, California was asked to decorate the interiors of two Danish churches to reinvigorate the spaces and, by extension, the congregations. You can see more photos of these projects on Faith & Form*'s website at www.faithandform.com. Her account of the projects, and how she approached them, follows.*

In Denmark the Church, as everywhere else, is being challenged to update its appearance. Although church attendance is at a low 5 percent, the renewal of many small village churches throughout the country is being accomplished with positive results. I was commissioned to renew the Uhre and Hogager Churches, in Jutland, Denmark, to transform their gray and brown interiors into modern, inspiring places of worship. *(continued on next page.)*

View from the back of the Hogager Church

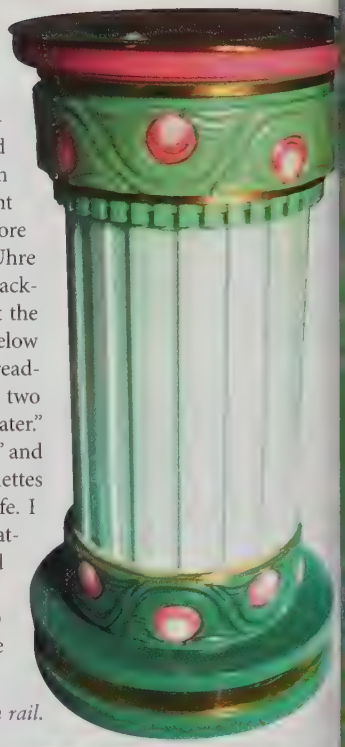
Detail of existing pews painted vibrant yellow and green.



New arched window in Uhre Church depicts a cross wrapped in green that evolves into yellow, red, and blue.

At the Uhre Church, the first move was to bring in light by installing a stained-glass window in the end wall; next, to combine the glass colors with the interior, such as benches, pulpit, baptismal font, window sills, organ, and doors. I decided to use green as the dominant color, to represent a re-greening of Christianity. The church council and architect agreed, signaling a decisive change. The benches should be like a spring garden, green with yellow cushions and backs, and a light bluish cold touch. This color combination is repeated with small changes; the door, however, is rose red to break with so much green and to give a warm lift when you are leaving the room. The semicircle by the altar, which is a communion bench, has a yellow cushion, like a radiating diadem, tying the colors together. To give depth a dark green carpet runs from the door to the altar. These colors are repeated in the window, which is abstract: A cross is twirled in green at the base, which develops into yellow, red, and blue above the cross arm. The idea of maturing, changing colors and "passing the bar" (the cross arm) symbolizes Christ's life. Today the church is a place of celebration of life, attendance is up, and it is a popular place for weddings.

At Hogager Church, not far from Uhre Church, I decided on yellow as the dominant color. The benches are two shades of yellow, with an orange salmon-colored cushion. The ends of the benches are turquoise, leading up to the royal blue carpet to the altar, interrupted by an orange ring: the communion bench. The windowsills are light yellow to pick up the color from the benches and spread it through the room. The ceiling is various shades of blue, intensifying towards the altar with yellow beams, echoing the blue carpet. The pulpit has a concentration of orange, blue, and turquoise. The door and the organ pick up these colors, as a pendant to the window. The window is more figurative than the window at Uhre Church, with the cross as the background form: Christ is placed at the center in a yellow, orange ring. Below him seeds spill out like atoms, spreading the gospel. In the cross arm two hands appear in the twirling "water." One hand symbolizes "Why me?" and the other "I accept." Vertical vignettes illustrate scenes from Christ's life. I wanted the colors to be invigorating and to radiate the enlightened positive nature of Christ's message. Church attendance is up and people are happy with the new interior.



Uhre Church's font at the foot of the communion rail.

Entry door to Uhre Church gives a taste of

Vestment designs inspired by the colorful Hogager Church interior.

Pulpit is lifted with diverse, contrasting colors.

Leo A. Daly, Architect
Jose Rafael Moneo, Architect

Bells by...

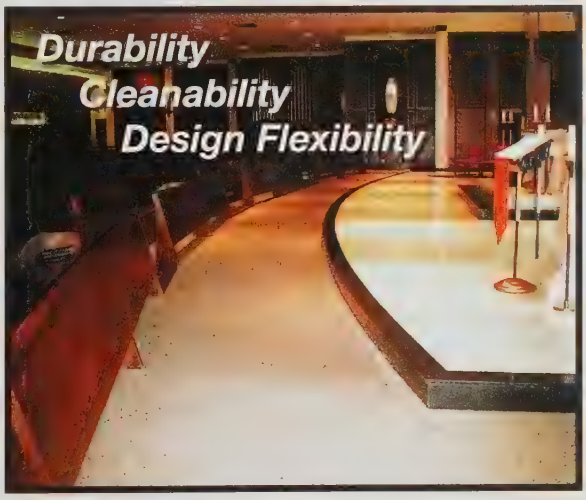
VERDIN
SINCE 1842
BELLS • CARILLONS • CLOCKS

Design and Assistance for Bells, Bell and Clock Towers, Bell Restoration.

The Verdin Company
Cincinnati, OH 45202
1-800-543 0488
www.verdin.com

The most unique flooring system

Stonecarpet®



800/697-9109 • www.stonecarpet.com

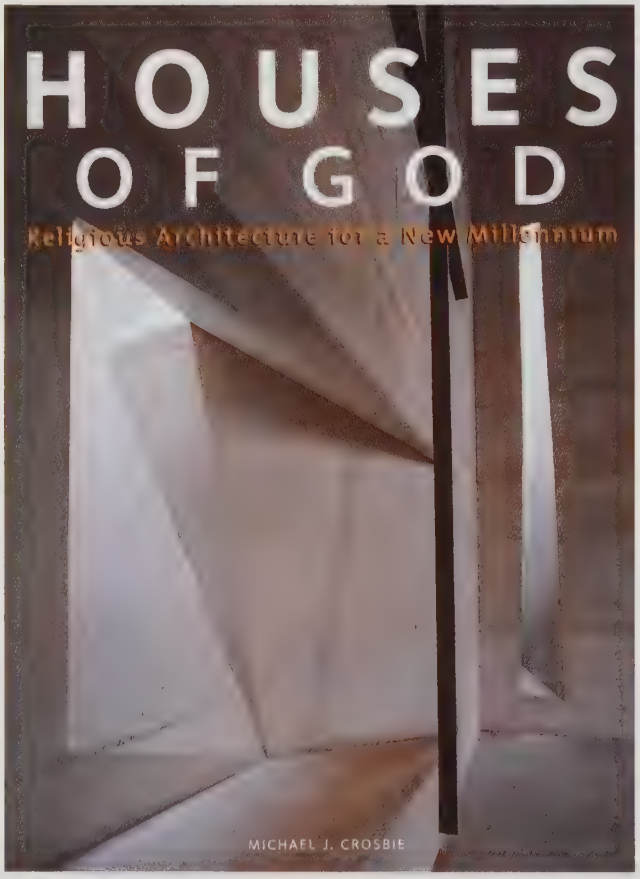
"We installed Stonecarpet in St. Mary of the Woods Church in the early summer of 1995. We have been delighted with its performance. While less expensive to install than terrazzo and marble, it offers a highly attractive floor, with the same longevity, and it is very easy to maintain."

St. Mary of the Woods, Chicago, IL
Mary Lou Novy, Business Manager

Notes & Comments

Now's the Time to List!

This last issue of the year signals the time to renew your listing in *Faith & Form*'s Artist and Architect Directory listing service (pages 30-34 of this issue). The new listing form and information on the Artist and Architect Directory can be found at: http://www.faithandform.com/ff_mag4.php. If you've never listed your services in the Directory, now's the time to take advantage of this excellent exposure in *Faith & Form*.



Book Review: Houses of God, Religious Architecture for a New Millennium

The new century has seen a remarkable revival of religious sentiment worldwide. While some of it has gone to fanatical extremes, much of the renewed interest in religion has led to a flourishing of community and creativity, evident in the wide array of religious buildings in *Houses of God* (Images, $65), the third major book on sacred architecture by Michael J. Crosbie, editor of *Faith & Form*.

Ranging from Japanese temples to Austrian churches, from low-budget retrofits to major new complexes, from structures in inner cities to rural hamlets, the buildings in the book embody the diverse nature of this religious revival. Some of the architecture here adheres to traditional forms and styles, mainly as renovations of and additions to existing buildings, although even here, the mark of modern liturgy is evident in the simplification of their interiors.

Most of the structures, however, have a cleanly contemporary character, reflecting a new self-assurance within many religious congregations. As people now turn to churches, synagogues, and temples to find the community they often lack in the increasingly anonymous environments of our cities and suburbs, the needs that they and their families have differ from those of generations past. Sacred space must now also serve as social space, service space, and secure space, as pastors, priests, and rabbis offer advice and solace on a wide range of human needs and concerns.

This finds its architectural expression in the openness and optimism of so many of the modern structures shown here, all of them beautifully photographed on nicely laid-out pages. The extent to which many of these buildings offer their congregations a full spectrum of services is also evident in the sometimes-extensive community and educational wings attached to the main worship spaces, documented in the book's many floor plans. Like the buildings it covers, the book's writing is also accessible and informative. Capsule descriptions of each structure highlight its most important features, while the introduction considers the various ways in which we now define sacred places, all conveyed in an active and engaging voice.

All in all, *Houses of God* provides an excellent cross-section of some of the best religious architecture that the new century has produced in both the U.S. and abroad. A useful compendium for an architect's bookshelf, this volume also offers congregations a range of ideas for what they might want in future buildings. Think of it as an extremely handsome, well-illustrated plan book of heavenly homes.

–Thomas Fisher

Thomas Fisher is the Dean of the College of Design at the University of Minnesota and serves on the advisory board of Faith & Form.

Quote of Note

"People don't come to church for preachments, of course, but to daydream about God."

— Kurt Vonnegut

Floating Wedding Chapel

As part of the trend to offbeat weddings, a floating wedding chapel—believed to be the first of its kind in the U.S.—is now moored in St. Petersburg, Florida. The 60-foot-long chapel, designed by naval architect Daniel Avoures of St. Petersburg, is built on a 50-ton, twin-hull barge, with a marine plywood superstructure covered with fiberglass and vinyl siding. "Weddings on Water" (weddingsonwater.com) rents the chapel with a complete wedding package including organ music, electric candelabra, a white uniformed captain, and video coverage. The chapel can accommodate up to 120 guests.

Multifaith Center for USC

The University of Southern California in Los Angles has announced plans to build a $20 million multifaith center that will bring students and community members of different faiths into on building. Slated to be approximately 27,000 square feet, the design of the multifaith center is the focus of a USC architecture class. The university is currently raising funds for the project.

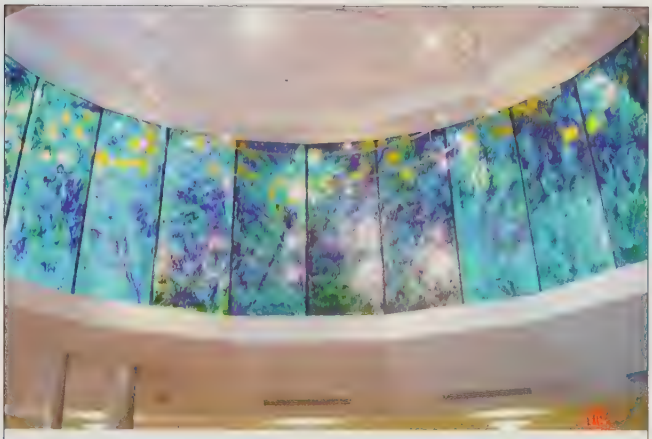
Send Your News to *Faith & Form*

The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854; fax: 203-852-0741; email: mcrosbie@faithandform.com.

VISIT OUR WEBSITE

www.faithandform.com has been completely redesigned

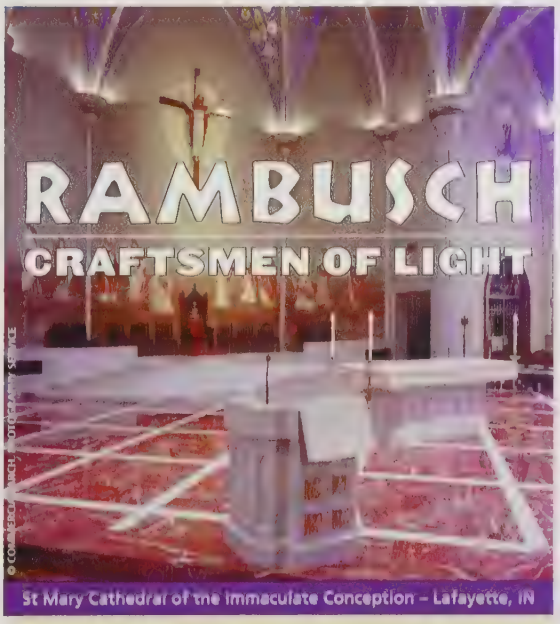
New Content • Feature articles
Watch for regular updates!



BJ Katz / Meltdown Glass Art & Design LLC

Katz's artwork is known for its originality, harmony, elegance, beauty, and scale. Katz creates abstract and representational liturgical artwork depending upon the project. Much of Katz's artwork is inspired by and abstracted from nature. Katz works closely with her clients to create a work of art that suits its context and creates a strong relationship with its viewers-- artwork that moves the viewer.

For more information on BJ Katz and Meltdown Glass, contact us at 800 845-6221, or visit us online at www.meltdownglass.com.



SINCE 1898: STAINED GLASS / ART METALWORK
LITURGICAL FURNISHINGS / DECORATIVE PAINTING
MOSAICS / CUSTOM LIGHTING / ENGINEERED LIGHTING
RAMBUSCH.COM / RAMBUSCHLIGHTING.COM
160 Cornelison Ave., Jersey City, NJ 07304 (201)333-2525

Artist/Artisan Directory

Acoustics

Miller, Beam & Paganelli, Inc.
Kevin C. Miller
Consultants in acoustics, vibration, and audiovisual system design.
12040 South Lakes Dr.
Suite 104
Reston, VA 20191
703-506-0005
FAX: 703-506-0009
kmiller@millerbp.com
www.millerbp.com

Orfield Laboratories, Inc.
Steven Orfield
Acoustics, Audio/Visual, Daylighting, Lighting.
2709 East 25th Street
Minneapolis, MN 55406
612-721-2455
FAX: 612-721 2457
info@orfieldlabs.com
www.orfieldlabs.com

Banners

billbanner.com
Bill Godfrey
168 Davidson Street
Tarentum, PA 15084
724-226-9353
FAX: 724-226-4512
bill@billbanner.com

Baptismal Fonts and Fountains

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of marble, mosaics, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Water Structures LLC
Mr. Kim Noble
Sixteen years experience building custom Baptismal Fonts. Guaranteed leakproof construction. Time proven font equipment.
P.O. Box 2938, 60 Stard Road
Seabrook, NH 03874
800-747-0168
Fax: 603-474-0629
knoble@waterstructuresco.com
www.waterstructuresco.com

Bells & Carillons

Van Bergen, Harmannus H.
Harry Van Bergen
Bells, clocks, chimes, carillons.
PO Box 12928
Charleston, SC 29422
800-544-8820
FAX: 843-559-0797
van@vanbergen.com
www.vanbergen.com

The Verdin Company
Suzanne Sizer
444 Reading Road
Cincinnati, OH 45202
800-543-0488
FAX: 513-241-1855
info@verdin.com
www.verdin.com

Columbaria

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of marble, mosaics, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Eickhof Columbaria LLP
Paul Eickhof
Design with stone is our preferred choice.
116 West Robert St.
PO Box 537
Crookston, MN 56716
800-253-0457
FAX: 218-281-6244
info@eickhofcolumbaria.com
www.eickhofcolumbaria.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
FAX: 772-569-1485
info@pickelstudio.com
www.pickelstudio.com

Decorative Finishes/Murals

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of murals, painting and decorating, mosaics, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Church Restoration Group
Matthew Beahm
1300 Brighton Road
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322-7304
info@churchrestoration.com
www.churchrestoration.com

Conrad Schmitt Studios, Inc.
Since 1889, CSS has created original murals and interior decoration as well as restored cathedrals, basilicas, churches, shrines and chapels nationwide.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

EverGreene Painting Studios, Inc.
Jeff Greene, President
Restoration, conservation, new design of decorative painting, plaster, murals, mosaics. Studies. Renderings. Stone cleaning. Chicago: 708-358-1656
450 W. 31st St.
7th floor
New York, NY 10001
212-244-2800
FAX: 212-244-6204
info@evergreene.com
www.evergreene.com

Donor Recognition

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Flooring

Specifier Products, Inc. – Manufacturers of STONECARPET®
Edward W. Sexton, Sr.
A decorative interior flooring system that offers maintenance, acoustical and design advantages with longevity.
985 Graceland Avenue
Des Plaines, IL 60016
800-697-9109
FAX: 847-827-1188
www.stonecarpet.com

Gold & Metal Work

C.M. Almy
Custom fabrication of brass and bronze furnishings, of sacred vessels, and of metal ware restoration.
Three American Lane
PO Box 2644
Greenwich, CT 06836
800-225-2569
FAX: 800-426-2569
almyaccess@almy.com
www.almy.com

Holocaust Memorials

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Interior Design

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Interior Restoration

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of marble, mosaics, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Church Restoration Group
Matthew Beahm
1300 Brighton Road
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322-7304
info@churchrestoration.com
www.churchrestoration.com

Conrad Schmitt Studios, Inc.
Internationally recognized CSS has created and restored beautiful interiors and artwork for cathedrals, churches and chapels throughout the country.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433-3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoriclic@earthlink.net
restoric.com

Lighting

Orfield Laboratories, Inc.
Steven Orfield
Acoustics, Audio/Visual, Daylighting, Lighting.
2709 East 25th Street
Minneapolis, MN 55406
612-721-2455
FAX: 612-721-2457
info@orfieldlabs.com
www.orfieldlabs.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Liturgical Design Consultants

Efharisto Studio, Inc.
Stephana Toomey, OP
Liturgical consultation/design, collaborative process, includes education, liturgical needs assessment – Liturgical design: appointments, art, stained glass
4 East Rolling Crossroads
Suite 303
Catonsville, MD 21228
410-719-1043
FAX: 410-719-0995
fharisto@charm.net
www.efharistostudio.org

INAI Studio
Barbara Chenicek, OP / Rita Schlitz, OP
Design of contemporary sacred space; worship environments striking in form and focus.
1265 E. Siena Heights Drive
Adrian, MI 49221-1755
517-266-4090
FAX: 517-266-4095
inai@tc3net.com

RTIST/ARTISAN DIRECTORY

esentations Synagogue
s & Furnishings
chael Berkowicz and
nnie Srolovitz
agogue art and furnishings, morial walls, Holocaust morials. Meaningful and stic donor recognition walls.
) Washington Street
Vernon, NY 10553
-668-8181
: 914-668-4044
agFurn@aol.com
w.synagoguefurnishings.com

mbusch
coration Company
rtin V. Rambusch
Cornelison Avenue
ey City, NJ 07304
-333-2525
: 201-433.3355
rtinr@rambusch.com &
@rambusch.com
w.rambusch.com

orhees Design, Inc.
e Rev. Cindy Evans Voorhees
ditional, historical and temporary liturgical design consulting for sacred space.
61 Springdale Street
e 205
ntington Beach, CA 92649
-898-1505
: 714-899-4944
dy@voorheesdesign.com
w.voorheesdesign.com

hard S. Vosko, Ph.D., n. AIA
1 Foxwood Drive South
on Park, NY 12065-6822
-371-3009
: 518-371-4113
sko@rvosko.com
w.rvosko.com

ewster Ward, AIA, ACLS
wster Ward, AIA, ACLS
oning process, facility/ gram analysis, master nning, workshops on and ign of worship environments.
Clovelly Way
eville, NC 28803
-337-0500
: 828-274-8500
wster@brewsterwardaia.com
wsterwardaia.com

URGICAL VIRONMENT

pe Liturgical Works
ng Hope
temporary and traditional rgical environment
5 Sag/Bridge Turnpike
Harbor, NY 11963
-725-4294
: 631-725-4294
w.hopelw.com

URGICAL FURNISHINGS

ndy and Wynn
Wynn
21st year: designing and ding original liturgical nishings. Call or fax to request tfolio.
9 Bethel Church Road
ing City, PA 19475
-495-3006
: 610-933-6305

Hand Made Furniture
James Tolmach
Custom furniture for the chancel and bimah.
2868 Franklin Street
Avondale Estates, GA 30002
404-294-5194
FAX: 404-294-5194, then *51
jamestolmach@earthlink.net
www.jamestolmach.com

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Waggoners, Inc. – Cushions
Church seating and kneeling cushions our specialty.
PO Box 1037
Hutchinson, KS 67504-1037
800-396-7555
FAX: 620-662-0610
waggoner@ourtownusa.net
www.pewcushions.com

LITURGICAL VESTURE/ WEAVING

The Katreen Bettencourt Studio Collection
Meyer-Vogelpohl Co.
Hand-weaving the contemporary vestment designs of retired liturgical artist, Katreen Bettencourt.
10311 Julian Drive
Cincinnati, OH 45215
800-543-0264
FAX: 888-543-0264
sandye@mvchurchgoods.com
www.mvchurchgoods.com

MOSAICS

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of mosaics, marble, murals, sculpture, painting and decorating, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

J. Piercey Studios, Inc.
Jim Piercey
1714 Acme Street
Orlando, FL 32805
407-841-7594
FAX: 407 841-6444
jpstudios@aol.com
www.jpiercey.com

Judson Studios
David Judson
Since 1897.
200 South Avenue 66
Los Angeles, CA 90042
800-445-8376
FAX: 323-255-8529
djudson@judsonstudios.com
www.judsonstudios.com

Kessler Studios, Inc.
Cindy Kessler
Contemporary stained glass and mosaics. Bene and IFRAA award winner.
273 East Broadway
Loveland, OH 45140
513-683-7500
FAX: 513-683-7512
info@kesslerstudios.com
www.kesslerstudios.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
FAX: 772-569-1485
info@pickelstudio.com
www.pickelstudio.com

Pike Stained Glass Studio, Inc.
Valerie O'Hara
180 St. Paul Street
Rochester, NY 14604
585-546-7570
FAX: 585-546-7581
vohara@frontiernet.net

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

PIPE ORGANS

John-Paul Buzard Pipe Organ Builders, LLC
John-Paul Buzard
112 W. Hill St.
Champaign, IL 61820
217-352-1955
FAX: 217-352-1981
jbuzard1@aol.com
www.buzardorgans.com

RENOVATION/ RESTORATION

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, painting and decorating. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Church Restoration Group
Matthew Beahm
1300 Brighton Road
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322-7304
info@churchrestoration.com
www.churchrestoration.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Judson Studios
David Judson
Since 1897.
200 South Avenue 66
Los Angeles, CA 90042
800-445-8376
FAX: 323-255-8529
djudson@judsonstudios.com
www.judsonstudios.com

Pike Stained Glass Studio, Inc.
Valerie O'Hara
180 St. Paul Street
Rochester, NY 14604
585-546-7570
FAX: 585-546-7581
vohara@frontiernet.net

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoricllc@earthlink.net
restoric.com

Rohlf's Stained & Leaded Glass
Peter Hans Rohlf
783 South 3rd Ave.
Mt. Vernon, NY 10550
800-969-4106
FAX: 914-699-7091
rohlf1@aol.com
www.rohlfstudio.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

SCULPTURE & DECORATIVE ART

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of sculpture, painting and decorating, murals, mosaics, stained/faceted glass. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

Lynn Kircher, Sculptor
Kircher & Associates, Inc.
Figurative bronzes and original art for parishes; commissioned or from existing editions. Portfolios upon request.
8321 Costilla Ave.
PO Box 53
Jaroso, CO 81138
719-672-3063
www.kirchersculpture.com

Studio Moresca Copperworks for Sacred Spaces
Shahna Lax
725 Rendezvous Way
Crestone, CO 81131-0297
719-256-5442
shahna@highstream.net
www.studiomoresca.com

STAINED GLASS

Acacia Art Glass Studios
Lucinda Shaw
Design and fabrication of stained glass windows and wall installations.
3000 Chestnut Ave.
Suite 336
Baltimore, MD 21211
410-467-4038
acaciamd@aol.com

Architectural Stained Glass, Inc.
Jeff G. Smith
Enriching places of worship throughout North America since 1977. Three-time IFRAA Honor Award recipient.
PO Box 1126
Fort Davis, TX 79734
432-426-3311
FAX: 432-426-3366
jgs@archstglassinc.com
www.archstglassinc.com

Bendheim
61 Willett Street
Passaic, NJ 07055
3675 Alameda Ave.
Oakland, CA 94601
800-221-7379 (NJ),
800-900-3499 (CA)
FAX: 973-471-1640 (NJ),
510-535-6615 (CA)

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, painting and decorating. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

The Cavallini Co., Inc.
Manlio and/or Adrian Cavallini
Stained, faceted glass, mosaics, historic restoration, protection glass. Since 1953.
3410 Fredericksburg Rd.
San Antonio, TX 78201-3847
800-723-8161
FAX: 210-737-1863
cavallinis@aol.com
www.cavallinistudios.com

Church Windows by Dazzle Glazz Studio
Duncan Tooley
Leaded, painted, faceted, laminated, back-lighted, and etched glass. Design, fabrication, installation, restoration, and protective glazing.
6605 Jefferson Highway
Baton Rouge, LA 70806-8104
888-717-9484 / 225-216-9484
FAX: 225-216-9486
duncan@dazzleglazz.com
www.church-windows.com

Conrad Schmitt Studios, Inc.
Since 1889, CSS has created and conserved exceptional stained, faceted and etched glass for cathedrals, basilicas, churches, shrines and chapels across the nation.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

David Wilson Design
David Wilson
202 Darby Road
South New Berlin, NY 13843
607-334-3015
FAX: 607-334-7065
davidwilsondesign@frontiernet.net
www.davidwilsondesign.com

Elizabeth Devereaux Architectural Glass
Elizabeth Devereaux
IFRAA award winner
2468 Ivy Street
Chico, CA 95928
530-342-2074
FAX: 530-342-2048
edevero@devglas.com
www.devglas.com

Jean-Jacques Duval
219 Farrell Road
Willsboro, NY 12996
518 963-7070
FAX: 518-963-7099
jean-jacques@duvalstudio.com
www.duvalstudio.com

Ellen Mandelbaum Glass Art
AIA, IFRAA Religious Art Awards. Painting, original glass art help create an atmosphere for worship.
39-49 46th Street
Long Island City, NY 11104-1407
718-361-8154
FAX: 718-361-8154
emga@earthlink.net
www.emglassart.com

Mark Eric Gulsrud
3309 Tahoma Place West
University Place, WA 98466
253-566-1720
FAX: 253-565-5981
markgulsrud@aol.com
www.markericgulsrud.com

Hiemer & Company Stained Glass Studio
Judith Hiemer Van Wie
141 Wabash Avenue
Clifton, NJ 07011
973-772-5081
FAX: 973-772-0325
judi@heimco.com
www.hiemco.com

Hunt Stained Glass Studios Inc.
Nicholas or David Parrendo
1756 West Carson Street
Pittsburgh, PA 15219
412-391-1796
FAX: 412-391-1560
huntsg@msn.com
huntstainedglass.com

Harriet Hyams
PO Box 178
Palisades, NY 10964
845-359-0061
FAX: 845-359-0062
harriart@rockland.net
www.harriethyams.com

J. Piercey Studios, Inc.
Jim Piercey
1714 Acme Street
Orlando, FL 32805
407-841-7594
FAX: 407-841-6444
jpstudios@aol.com
www.jpiercey.com

Judson Studios
David Judson
Since 1897.
200 South Avenue 66
Los Angeles, CA 90042
800-445-8376
FAX: 323-255-8529
djudson@judsonstudios.com
www.judsonstudios.com

Kessler Studios, Inc.
Cindy Kessler
Contemporary stained glass and mosaics. Bene and IFRAA award winner.
273 East Broadway
Loveland, OH 45140
513-683-7500
FAX: 513-683-7512
info@kesslerstudios.com
www.kesslerstudios.com

C. Z. Lawrence Stained Glass
Charles Z. Lawrence
106 West Allen Lane
Philadelphia, PA 19119-4102
215-247-3985
FAX: 215-247-3184
czlsg@earthlink.net
czlawrence.com

Liturgical Environments Co.
Jerry Krauski
Specializing in faceted, carved, and leaded architectural glass.
10814 W. County Hwy B.
Hayward, WI 54843
800-449-8554/715-462-3097
FAX: 715-462-3481
sales@liturgicalenvironments.com
www.liturgicalenvironments.com

Maureen McGuire Design Associates
Maureen McGuire
Contemporary designs – figurative, symbolic or abstract. Fused glass crosses and furnishings. ALL faiths.
924 E. Bethany Home Rd.
Phoenix, AZ 85014
602-277-0167
FAX: 602-277-0203
maureen@maureenmcguiredesigns.com
www.maureenmcguiredesigns.com

Conrad Pickel Studio, Inc.
Paul Pickel
7777 20th Street
Vero Beach, FL 32966
772-567-1710
FAX: 772-569-1485
info@pickelstudio.com
www.pickelstudio.com

Pike Stained Glass Studio, Inc.
Valerie O'Hara
180 St. Paul Street
Rochester, NY 14604
585-546-7570
FAX: 585-546-7581
vohara@frontiernet.net

Rambusch Decoration Company
Martin V. Rambusch
160 Cornelison Avenue
Jersey City, NJ 07304
201-333-2525
FAX: 201-433.3355
martinr@rambusch.com &
info@rambusch.com
www.rambusch.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492 9816
restoriclic@earthlink.net
restoric.com

Rohlf's Stained & Leaded Glass
Peter Hans Rohlf
783 South 3rd Ave.
Mt. Vernon, NY 10550
800-969-4106
FAX: 914-699-7091
rohlf1@aol.com
www.rohlfstudio.com

Arthur Stern Studios
Arthur Stern
Winner of six AIA/IFRAA design awards, as well as Bene awards. Brochures upon request.
1075 Jackson Street
Benicia, CA 94510
707-745-8480
FAX: 707-745-8480
arthur@arthurstern.com
www.arthurstern.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

Stephen Wilson
1469 Laurel Street
Baton Rouge, LA 70802
225-343-2211
FAX: 225-343-2332
studio@swsglass.com
www.stephenwilsonstainedglass.com

Studio Winterich
Daniel Winterich
29 Weller Ct.
Pleasant Hill, CA 94523
925-943-5755
FAX: 925-943-5455
dw@winterich.com
www.winterich.com

Synagogue Art

Botti Studio Of Architectural Arts, Inc.
Ettore Christopher Botti, Pres.
Established 1864. New design commissions, fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, painting and decorating. New York; Chicago; San Diego; Sarasota, FL; Nassau, Bahamas; Agropoli, Italy.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@bottistudio.com
www.bottistudio.com

Conrad Schmitt Studios, Inc.
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
studio@conradschmitt.com
www.conradschmitt.com

David Klass Judaic Art Studio
Award winning artist David Klass creates ark, menorah, eternal lights, memorials and donor walls.
136 West 24th Street
New York, NY 10011
212-243-7633
FAX: 212-924-4446
dklass@synagogueart.com
www.synagogueart.com

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668 8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

Studio Moresca Copperwork for Sacred Spaces
Shahna Lax
725 Rendezvous Way
Crestone, CO 81131-0297
719-256-5442
shahna@highstream.net
www.studiomoresca.com

Willet Hauser Architectural Glass
E. Crosby Willet, Michael Hauser
10 E. Moreland Avenue
Philadelphia, PA 19118
800-533-3960
FAX: 507-457-0554
www.willethauser.com

Synagogue Furnishings

Presentations Synagogue Arts & Furnishings
Michael Berkowicz and Bonnie Srolovitz
Synagogue art and furnishings, Memorial walls, Holocaust memorials. Meaningful and artistic donor recognition walls.
229 Washington Street
Mt. Vernon, NY 10553
914-668-8181
FAX: 914-668-4044
SynagFurn@aol.com
www.synagoguefurnishings.com

ARCHITECTS DIRECTORY

W Architects
n Howell
1 West Morehead Street
rlotte, NC 28208
-379-1919
: 704-379-1920
well@adwarchitects.com
w.adwarchitects.com

n Beha Architects
mas M. Hotaling, AIA
Kingston Street
ton, MA 02111
338-3000
: 617-482-9097
notaling@annbeha.com
beha.com

s Architects Chartered
ger Bass
7 Chain Bridge Road
e 201
ean, VA 22101
-506-1390
: 703-506-2109
erbass@bassarchitects.com
w.bassarchitects.com

sell Architects
rge Bissell, FAIA
erlatives? Hype? No, just
lligent, affordable, award-
ning planning and design
nd totally satisfied clients.
2 Via Lido
vport Beach, CA 92663
-675-9901
: 949-675-9962
rch@aol.com

rko | Serra Architects
is Serra
award-winning firm offering
gregations design & master
ning services.
0 North 34th Street
ttle, WA 98103
-545-1443
: 206-548-0443
s@bjarkoserra.com
w.bjarkoserra.com

wn • Teefey & Associates
hitects, PC
t W. Brown
0 Telegraph Rd.
e 2700
omfield Hills, MI 48302
-646-8877
: 248-646-4605
@usol.com
w.btaa.net

BG Architects, Inc.
an Cassidy, AIA
cialists in master planning,
gn, and interiors for religious
ects.
East Buchanan Street
enix, AZ 85004
-258-2211
: 602-255-0909
@ccbg-arch.com
w.ccbg-arch.com

CCBG Architects, Inc.
Darrold Davis, AIA
Specialists in master planning, design, and interiors for religious projects.
2310A Kettner Boulevard
San Diego, CA 92101
619-234-2212
FAX: 619-234-2255
info@ccbg-arch.com
www.ccbg-arch.com

Cone • Kalb • Wonderlick, PC
Richard C. Kalb, Dennis N. Wonderlick
Offices in Chicago and Madison. "Where there is no vision, the people perish."
1144 West Washington Blvd.
Chicago, IL 60607
312-491-9400 / 608-231-9054
FAX: 312-491-8971 / 608-231-9054
www.ckwarchitects.com

David K. Cooper, AIA
Planning, design, interiors and liturgical furnishings for worship.
6386 E. Tufts. Ave.
Englewood, CO 80111
303-221-2288
thegengrp@aol.com

Cox, Allen and Associates, Architects Inc.
David M. Allen, AIA
640 South 4th Street
Suite 210
Louisville, KY 40202
502-587-3420
FAX: 502-587-3419
dallen@coxallen.com

Martin A. De Sapio, AIA
Architecture, planning, interior design of worship space environments. New facilities, additions, renovations and restorations.
270 S. Main Street
Flemington, NJ 08822
908-788-5222
FAX: 908-788-6877
mdesapio@desapio.com
www.desapio.com

Dominy + Associates Architects @ domusstudio LLP
Sara Allstot
IFRAA and AIA award-winning firm with 140 churches and 20 years of experience. Comprehensive services.
2150 W. Washington
Suite 303
San Diego, CA 92110
800-939-9393
FAX: 619-692-9394
info@domusstudio.com
www.domusstudio.com

Finegold Alexander + Associates Inc.
Maurice N. Finegold, FAIA
Recipient of three Religious Art & Architecture Design Awards and the Edward S. Frey Award.
77 North Washington Street
Boston, MA 02114
617-227-9272
FAX: 617-227-5582
mnf@faainc.com
www.faainc.com

Fuller Architecture
John M. Fuller, AIA
68 Court Square
Suite 200
Mocksville, NC 27028
336-751-0400
FAX: 336-751-1660
www.fullerarchitecture.com

Goring and Straja Architects
James A. Goring
Creating memorable places for communities of all faiths.
5814 Hollis Street
Emeryville, CA 94608
510-595-5895
FAX: 510-595-5846
jgoring@gasarchitects.com
gasarchitects.com

Alexander Gorlin Architect LLC
Alexander Gorlin
137 Varick Street
Floor 5
New York, NY 10013
212-229-1199
FAX: 212-206-3590
ljilk@gorlinarchitects.com
www.gorlinarchitects.com

Graham & Hyde Architects, Inc.
James M. Graham
Master planning, architecture and interior design for religious and educational facilities.
1010 Clocktower Drive
Springfield, IL 62704
217-787-9380
FAX: 217-793-6465
ghi@gh-inc.com

Harding Partners
Paul A. Harding FAIA
Working with a collaborative approach providing complete architectural services: master planning, new facilities, additions, renovations and historic preservation.
224 South Michigan Avenue
Suite 245
Chicago, IL 60604
312-922-2600
FAX: 312-922-8222
pharding@harding.com
www.harding.com

HGA Architects and Engineers
John Justus, AIA
Specializing in religious architecture.
1410 Rocky Ridge Drive
Suite 250
Roseville, CA 95661
916-787-5125
jjustus@hga.com
www.hga.com

HH Architects
Jerry L. Halcomb, AIA, CSI
5910 N. Central Expressway
Suite 1200
Dallas, TX 75206
972-404-1034
FAX: 972-404-1036
jhalcomb@hharchitects.com
hharchitects.com

Hiscutt & Associates Inc.
Peter J. Hiscutt, AIA
Architecture, programming, master planning, space planning, new facilities, additions, renovations, interior design, throughout the Southeast.
2550 Northwinds Pkwy.
Suite 140
Alpharetta, GA 30004
770-753-8787
FAX: 770-753-0285
phiscutt@hiscuttassociates.com
www.hiscuttassociates.com

Huff-Morris Architects, PC
James E. Byerly, AIA
Designing excellence in religious architecture since 1930.
400 East Grace Street
Richmond, VA 23219
804-343-1505
FAX: 804-343-1619
architecture@huffmorris.com
www.huffmorris.com

Jackson & Ryan Architects
Master planning, full architectural and virtual reality services for religious and educational projects.
2370 Rice Boulevard
Suite 210
Houston, TX 77005
713-526-5436
FAX: 713-526-4241
jra@jacksonryan.com
www.jacksonryan.com

Jefferies & Faris Associates
John R. Jefferies, AIA
Vision planning for ministry, master planning, church buildings.
2002 Eastwood Road
Suite 201
Wilmington, NC 28403
910-256-6633
FAX: 910-256-9088
jfa@jefferies-faris.com
www.jefferies-faris.com

Kenyon and Associates Architects, Inc.
Leslie H. Kenyon
206 NE Madison Avenue
Peoria, IL 61602-1216
309-674-7121
FAX: 309-674-7146
kenyon@a5.com
www.kenyonarchitects.com

Kerns Group Architects, P.C.
Brian J. Frickie, AIA
Innovative design (IFRAA Award winner), bottom-line results and church experience since 1974.
4600 North Fairfax Dr.
Suite 100
Arlington, VA 22203
703-528-1150
FAX: 703-528-1151
bfrickie@kernsgroup.com
www.kernsgroup.com

Krieger & Associates, Architects
Jeffrey F. Krieger
14 West Highland Ave.
Philadelphia, PA 19118
215-247-2020 x202
FAX: 215-247-2078
jkrieger@kriegerarchitects.com
www.kriegerarchitects.com

LaBella Associates, P.C.
Robert A. Healy, AIA
300 State Street
Suite 201
Rochester, NY 14614
585-454-6110
FAX: 585-454-3066
rhealy@labellapc.com
www.labellapc.com

Larson & Darby Group
C. Eugene Elliott, AIA
Full-service architectural, engineering, and technology firm with three Illinois offices and over 220 church projects.
4949 Harrison Avenue
Suite 100
Rockford, IL 61108
815-484-0739
FAX: 815-229-9867
celliott@larsondarby.com
www.larsondarby.com

Lichten Craig Architects LLP
Historic preservation, condition surveys, sanctuary redesign, master planning, organ installation.
6 West 18th Street
9th Floor
New York, NY 10011
212-229-0200
FAX: 212-924-4282
lichten@lichtencraig.com
www.lichtencraig.com

Menders Torrey & Spencer Inc.
Lynne Spencer
Experienced design firm specializing in religious & historic buildings, from master planning to design/construction.
123 N. Washington Street
Boston, MA 02114
617-227-1477
FAX: 617-227-2654
lspencer@
mendersarchitects.com
www.mendersarchitects.com

J. Patrick Mitchell • Architect
Specializes in church planning, design and consulting.
12620 120th Ave. NE
Suite 208
Kirkland, WA 98034
425-821-6090
FAX: 425-821-0467
j.patrickmitchell@aol.com

MTFA Architecture, Inc.
Michael T. Foster, AIA, IFRAA
National award-winning programming, planning and design firm specializing in achieving consensus in spirit, function and stewardship.
2311 Wilson Boulevard
Suite 200
Arlington, VA 22201
703-524-6616
FAX: 703-524-6618
mtfa@mtfa.net
www.mtfa.net

Neal Prince & Partners Architects, Inc.
Chuck Hultstrand, AIA
Church architecture, master planning and interiors.
110 West North Street
Suite 300
Greenville, SC 29601
864-235-0405
FAX: 864-233-4027
gable@neal-prince.com
www.neal-prince.com

TM Osborn Associates, Inc.
481 N. Frederick Ave.
Suite 400
Gaithersburg, MD 20877
301-840-0606
FAX: 301-840-0320
tosborn@tmosborn.com
www.tmosborn.com

Progressive AE
Steve Fridsma, AIA
1811 4 Mile Road NE
Grand Rapids, MI 49525-2442
616-361-2664
FAX: 616-361-1493
sfridsma@progressiveae.com
www.progressiveae.com

QUINN EVANS | ARCHITECTS
Ilene R. Tyler, FAIA
Restoration, rehabilitation, and expansion of historic buildings and sites to preserve our cultural heritage.
219-1/2 N. Main St.
Ann Arbor, MI 48104
734-663-5888
FAX: 734-663-5004
qea-mi@quinnevans.com
www.quinnevans.com

QUINN EVANS | ARCHITECTS
Baird M. Smith, AIA
Restoration, rehabilitation, and expansion of historic buildings and sites to preserve our cultural heritage.
1214 Twenty-eighth Street, NW
Washington, DC 20007
202-298-6700
FAX: 202-298-6666
qea-dc@quinnevans.com
www.quinnevans.com

Restoric, LLC
Neal A. Vogel
1604 Chicago Avenue
Suite 11
Evanston, IL 60201
847-492-0416
FAX: 847-492-9816
restoricllc@earthlink.net
restoric.com

Vincent S. Riggi, Architect
IFRAA award-winning firm with experience in liturgical design and master planning since 1933.
512 N. Blakely Street
Dunmore, PA 18512
570-961-0357
FAX: 570-969-0195
vsrarchitects@aol.com
hometown.aol.com/vsrarchitects

Saavedra Gehlhausen Architects
Daniel G. Saavedra, AIA
Architecture and design/build for religious facilities of all denominations. We have made religious architecture a commitment.
504 North Church Street
Rockford, IL 61103
815-963-9392
FAX: 815-963-9021
dan@sgadesign.com
www.sgadesign.com

SLATERPAULL ARCHITECTS, INC.
Clayton Cole
One Park Central, Suite 400
1515 Arapahoe Street
Denver, CO 80202
303-607-0977
FAX: 303-607-0767
clayton@slaterpaull.com
www.slaterpaull.com

Solomon + Bauer Architects Inc.
Stuart B. Solomon
63 Pleasant Street
Watertown, MA 02472
617-924-8200
FAX: 617-924-6685
info@solomonbauer.com
www.solomonbauer.com

Stauder Architects
Daniel Stauder
Four generations of excellence in religious architecture.
106 W. Madison Ave.
St. Louis, MO 63122
314-966-4774
FAX: 314-966-4207
dan@stauderarchitecture.com
www.stauderarchitecture.com

j vandermolen | architect inc.
James E. VanderMolen, AIA, LEED-AP
2026 Joan Avenue NE
Grand Rapids, MI 49505
616-648-5266
james.vandermolen@comcast.net
www.jvandermolenarchitect.com

Weber Murphy Fox
Douglas Hoffman
Our specialty is early planning studies and complete church design and construction.
1801 East Ninth Street
Suite 1500
Cleveland, OH 44114
216-623-3700
FAX: 216-623-3710
dhoffman@webermurphyfox.com
www.webermurphyfox.com

Steven Winter Associates, Inc.
Michael J. Crosbie
Expertise in energy conservation and accessibility.
50 Washington Street
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
mcrosbie@swinter.com
www.swinter.com

Subscribe to Faith & Form
The leading journal of sacred art and architecture.
For Congregations, Clergy, Artists, Architects, Designers, and anyone who cares about environments for worship.

FAITH & FORM:
The Interfaith Journal on Religion, Art, and Architecture
Subscription Form

YES! Please ❑ enter ❑ renew my subscription
(or gift subscription*) to FAITH & FORM for:

❑ 1 year, $36 ❑ 2 years, $60

Canadian and overseas subscriptions in U.S. dollars:

❑ 1 year, $46 ❑ 2 years, $70

❑ *Check here if this is a gift suscription and enclose name and address of your gift recipient. An attractive card will be sent in your name.

Name _____ Company/Organization _____

Address _____

City/State/Zip _____ Phone _____

PAYMENT MUST ACCOMPANY ORDER. Make check payable in **U.S. dollars** to:
Faith & Form • 100 N. Tryon St. #3500 • Charlotte, NC 28202

✂ cut and mail with check

They Need To Be Heard

Just One More Thing... * Betty H. Meyer

I think all of us today are so concerned about the world's problems that we sometimes give up hope for solutions. We vote, but we seldom ask, "What else can I do?" Are we part of the problem in the search for hope? What can architects, artists, and people of religious faith do – small as it may be – to contribute to positive future change?

Who will be the leaders of tomorrow? Naturally, they will be the young people of today. How can we be sure that they will be ethical and dedicated to the common good? Many of them find our institutions, especially religious institutions, boring and unrelated to their lives,. Perhaps they remember their parents saying, "Shhh, behave yourself, stop talking and be quiet. We're in church." How do we communicate rationally and emotionally with young people? Should not all voices be heard?

Religious educators tell us that it is *direct* experience that builds character. Many adults do not understand this, believing that children and young people are not old enough to think and decide for themselves. They tell them that when they are old enough, "we will certainly ask for your opinion." But if young people have not had direct involvement in their houses of worship, they will miss opportunities to grow and mature. How many building committees have you seen where a young person was a part of the committee, where young people were not only members but were encouraged to express their opinions on any and all subjects?

Artists, architects, and people of faith have an unusual opportunity to help congregations realize they are making a mistake in the way they are educating tomorrow's leaders. I want to suggest a few ways that may help congregations understand the problem and foster broader communication.

After you have been chosen for a project and are discussing how to proceed, ask that a child and a young person be included. Tell them how and why their contributions to a discussion will be enlightening to those who are older. Their words may, in fact, be prophetic of the future; they might even turn the tide of membership loss that is so prevalent today.

I suspect that inviting the committee to go with you to study the differences in the art or architecture of different faiths will help. I can promise that young people will be interested in how worship environments are designed and created. Remember how you used to build with blocks? Today, it's Legos. Old and young alike seem to have the urge to build. Discussing it together will open the door to closer relationships.

All of this may be an infinitesimal step toward solving the world's problems, but the path to every solution has a beginning. Our young people represent a new beginning because they see through eyes uninhibited (or not colored) by prejudice. Perhaps these young eyes can see a new perspective or remind us of an old one that we have forgotten.

Betty H. Meyer is Editor Emeritus of *Faith & Form* and can be reached by email at bmeyer@faithandform.com

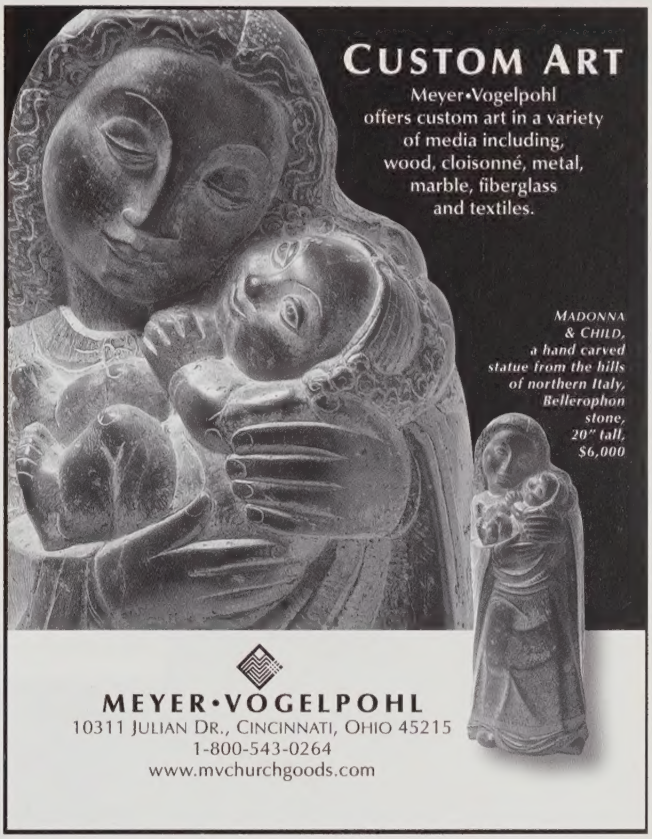
On behalf of the Board of *Faith & Form*, thank you!

Faith & Form, now in its 39th year of continuous publication, has benefited from the loyalty and support of our advertisers, directory listers, and friends.

Many thanks to all – and please enjoy our current issue.

Rev. W. Joseph Mann

2005-2006 Board President

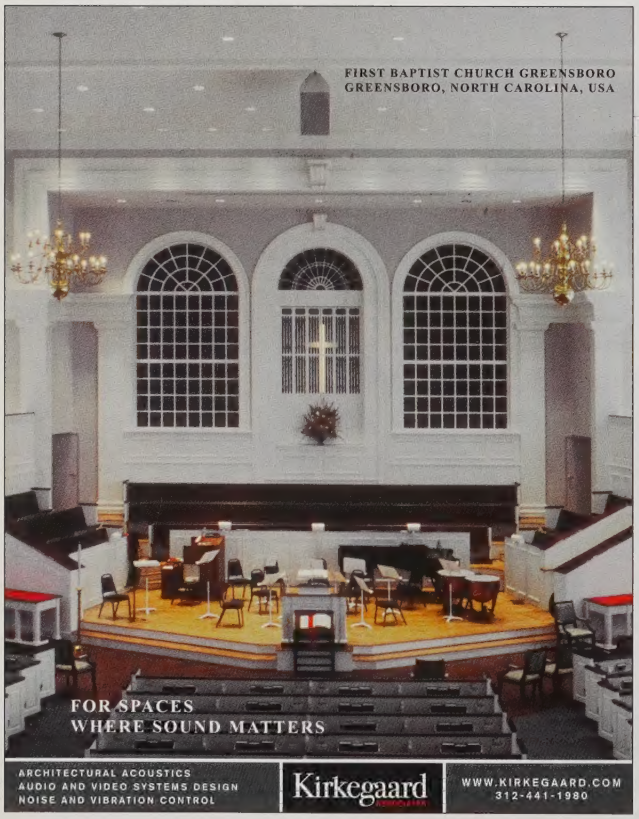

CUSTOM ART
Meyer•Vogelpohl offers custom art in a variety of media including, wood, cloisonné, metal, marble, fiberglass and textiles.
Madonna & Child, a hand carved statue from the hills of northern Italy, Bellerophon stone, 20" tall, $6,000
MEYER•VOGELPOHL
10311 Julian Dr., Cincinnati, Ohio 45215
1-800-543-0264
www.mvchurchgoods.com

FAITH & FORM

Faith & Form Magazine
1737 Kenyon St. NW
Washington, DC 20010

Nonprofit Org.
U.S. Postage
PAID
Washington, DC
Permit No. 1215

#######AUTO**SCH 3-DIGIT 946
Graduate Theological Union
Library-Serials Dept.
2400 Ridge Rd.
Berkeley, CA 94709-1212



Botti Studio of Architectural Arts, Inc.

Established 1864. Serving the ecclesiastic environment through new design commissions, fabrication, delivery installation, repair, restoration, conservation, consultants to both architects and churches.

St. Bernard Clairvaux, Scottsdale, AZ - New Stained Glass Installation.

Sisters of St. Francis, Mishawaka, IN - New Stained Glass Installation.

- Stained and Faceted Glass
- Marble
- Painting and Decorating
- Interiors
- Mosaic
- Consultation
- Historic Discovery

919 Grove Street, Evanston, IL 60201
1-800-524-7211 1-847-869-5933 Fax:1-847-869-5996
Email: botti@bottistudio.com

Domestic and International Offices:
Chicago • New York • San Diego • Sarasota, FL
Nassau, Bahamas • Agropoli Italy